

THE AMERICAN BIBLIOPOLIST

A Literary Register and Repository of Notes and
Queries, Shakespeariana, etc.

"What was scattered in many volumes, and observed at several times by eye-witnesses, with no cursory pains I had together to save the reader a far longer travail of wandering through so many deserted authors. * * * * * The essay, such as it is, was thought by some who knew of it, not amiss to be published; that so many things remarkable, dispersed before, now brought under one view, might not hazard to be otherwise lost, nor the labor lost of collecting them."—*Milton, Preface to Brief History of Moscovia*, 1732.

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REMIT FOR 1877.—*Subscribers who desire a continuance of the BIBLIOPOLIST will kindly favor the publishers by remitting \$1.25, the amount of the subscription for the current year, including postage, payable in advance. Attention is called to this, it being, as a rule, the only means of learning whether a continuance of the magazine is wished for.*

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 Jane Seymour, after Holbein, (third wife of Henry VIII).
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 Agnes Sorel, (mistress of Charles VII. of France).
 Mlle. des Ursins, (daughter of the Prevost of Paris, b. 1409, d. 1467).
 Valentine of Milan, Duchess of Orleans, 1373-1408.
 Duchesse de La Vallière, (mistress of Louis XIV).
 Michelle de Vitry, Baroness de Frainel, b. 1387, d. 1456.</p> |
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These prettily colored portraits were engraved for the *Court and Lady's Magazine*, published in London, 1833-1842. Original impressions, such as those now offered, have become very scarce. They are peculiarly adapted for illustrating any historical work. A selection will be sent for inspection if desired.

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84 NASSAU ST., NEW YORK.

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VOL. IX.

NEW YORK, APRIL, 1877.

No. 86.

LITERARY (AND OTHER) JOTTINGS.

[Our readers will remember the sensation created last summer by the advertisement offering £1000 for a certain book.]

THE ONE THOUSAND POUNDS AWARD ECLIPSED.

One million pounds sterling are now offered for the certified copy of a baptismal register of Robert, son of Humphrey Jennens, of Birmingham, born in 1674. Many millions depend upon the production of this single document—this is a good opportunity for another enterprising Tichborne.

"Also I am desired to offer one million reward for the certified copy of Baptismal Register of Robert, son of Humphrey Jennens, of Birmingham, identifying the same with the Monument in Acton Church, Co. Suffolk, whereby it appears he must have been born in 1674. Money in this case will not be withheld if the truth is made evident. A trial is to take place shortly and the true Register of the baptism of the said Robert Jennens is wanted by all the parties on both sides."

The second volume of the "Commentaries of the Great Afonso Dalboquerque," translated by Mr. W. de Gray Birch, for the Hakluyt Society, from the Portuguese edition of 1774, is in the press, and will be published in March. This volume brings down the narrative to the final preparations of the Portuguese for the second attack upon Goa, which resulted in the capture of that fortress.

M. Rothschild, the well-known Paris publisher of *ouvrages de luxe*, has in preparation a second volume, as a supplement to the sumptuous work on Venice which he issued lately. M. Charles Yriarte has been at Venice for the purpose of collecting fresh materials, and much assistance has been obtained from the Library of St. Mark's, the Bibliothèque Nationale, and the library of M. A. Firmin-Didot. The book will contain chapters with the following headings: "Printing," "Typegraphy and Literature," "Costume," "Lace," "Glass,"

"Mosaics," "The Doge," "Medals," "The City," "Venetian Life." It will contain at least three hundred wood-cuts.

Prof. Kennedy, of Cambridge, is about to bring out a collection of his fugitive pieces and translations, which will be welcomed by his pupils and admirers in both Universities. It is well known that many of the most finished compositions in the "Arundines Cami" and the "Sabrinæ Corolla" are from Dr. Kennedy's pen; but few people know how prolific that pen has been at all times, and how much scholarly work it has done, of which the newspapers and the booksellers have taken no cognizance. A complete collection of all these *brochures* is hardly to be expected. As it is, the volume will extend to nearly four hundred pages.

Apropos to the Caxton Celebration, Mr. Elliot Stock is about to print a fac-simile of Caxton's "Dictes and Sayings of the Philosophers," with an introduction by Mr. William Blades.

Victor Hugo published a new series of his "Légende des Siècles," on the 28th ult., when he attained his seventy-fifth year. The sole preface is these words, "The conclusion will be shortly published, unless the end of the author precedes the end of the book."

The forthcoming part of the Palæographical Society's Fac-similes will consist of twenty-six plates. The series begins with five specimens of Early Greek inscriptions, exhibiting various forms of alphabets used in different districts of Greece and her colonies, in the fifth and sixth centuries B. C. Among the Greek manuscripts from which plates are taken, are the Bodleian Plato, A. D. 896; Basil's "Homilies," of the year 953; the Laurentian Æschylus, of the tenth or eleventh century; and Homer's Odyssey, of the eight century. The series of Latin plates begins with the famous Medicean Virgil, and also contains Early Gospels from the Monastery of Corbie, sixth century; the Gospel of MacRegol, in the Bodleian Library; a Visigothic MS. of the year 919; and Cicero's Aratus, of the end of the tenth century. There are also several plates of illuminations, and the part concludes with a handsome manu-

script of Chaucer's Canterbury Tales, written in the beginning of the fifteenth century.

The Early English Text Society has had three important books undertaken for it lately. Mr. Frederic D. Matthew, of the New Shakespeare Society's Committee, will bring out next year an edition of all the hitherto inedited English Prose Works of Wycliffe. Mr. Sidney J. Herrtage will edit William of Nassington's "Mirror of Life," in the northern dialect, from John of Walsby's "Speculum Vitæ." Mr. Henry Cromie, of Cheltenham, will edit the great Troy Book, a unique version, in the handsome Laud MS. 595 in the Bodleian Library. Both Mr. Herrtage and Mr. Cromie are members of Trinity College, Dublin. Mr. W. Wilkins has promised the New Shakespeare Society a paper "On the Seasons of Shakespeare's Plays." He believes that certain plays bear on them the plain marks of the seasons at which they were written.

Various fragments have recently been exhumed at the foot of the Acropolis at Athens which are believed to be portions of the frieze of the Parthenon. A cast of one of the fragments, known as the "Coltaio fragment," the property of the Archduke Charles of Austria, has been placed in the British Museum.

This year the St. Petersburg *Deutsche Zeitung* completes a century and a half of existence. In commemoration of this event, with the new year's number it gave a fac-simile of the first number of its second year's issue—that of the first year was not obtainable. In connection with this anniversary, the paper furnishes some interesting remarks of its first editor, Friedrich Müller, on the establishment of Russian journals, among other items stating: "Peter the Great was not only founder of the first Russian newspaper, but also the first editor ever known in Russia," and it then refers to Pjatkowsky's "History of our Literature," as authority for the statement that Peter was his own foreign correspondent, translating from the foreign journals, and *correcting* and preparing the news for the edification of his subjects.

The leading literary men of France, among them MM. Victor Hugo, Duquesnel, Perrier, and others, form a committee for the purpose of erecting a monument, presumably a statue, to the memory of the Baroness Dudevant, known to the world as George Sand. The site chosen is the Place de l'Odéon, about the centre of the Quartier Latin.

Mr. Percy B. St. John has just completed his revision of Gustave Aimard's Indian romances, by translating the "Missouri Outlaws," which will shortly appear for the first time in the English language.

Uncle Tom—the Rev. J. Henson, an aged negro, the original of Mrs. Stowe's hero—has been visiting the Earl of Shaftesbury, who presided at "Uncle Tom's" farewell meeting in Mr. Spurgeon's Tabernacle, on Tuesday night. The meeting was most interesting, and "Uncle Tom," who is 88 years old, made a most effective speech. He has been collecting money for schools.

Our familiar word "magazine" is said to be from the

Arabic *makhzar*, meaning "a granary." Dr. Johnson fought in vain against investing the word with its present meaning; but it is already obsolescent in its modern sense. *The Church Quarterly Review* says: If you ask a clerk for your magazine, he will say, pityingly, "Your *serials*, sir?" All that is necessary to render the word *magazine* unpopular with some people this side the Atlantic is to know this fact.

The autobiography of actors is always interesting, that by Colley Cibber being a prince among books. We are glad to hear, therefore, that Mr. Charles Matthews is writing his autobiography.

Mr. J. F. McLennan, a Scotch advocate, has recently published a volume entitled "Studies in Ancient History," including his treatise on "Primitive Marriage," which has been before the public some time, but has only recently attracted serious attention. In reprinting this treatise, Mr. McLennan takes occasion to criticise some opinions set forth by Mr. Lewis H. Morgan, of this State, and hitherto very generally accepted.

A biography of William M. Thackeray is about being issued in London.

The mother of George Sand was the daughter of a bookseller.

Those interested in Abyssinian matters will be glad to hear that Dr. Beke's manuscript journals, maps, and illustrations of his travels in Abyssinia from 1840 to 1843, are now in the British Museum.

The English "Academy," which pays particular attention to American literature, says that "Mr. Aldrich is apparently an American poet."

Gladstone says that the best book ever written on Turkey was by two women—Miss Muir Mackenzie and the Hon. Mrs. Irby. The woman's-righters are elated.

A French author, M. Vepereau, completes in May a "Universal Dictionary of Literature" valuable in many respects; but so inadequate in its treatment of English and American themes that it will, probably, never be reprinted.

SCRAPS OF HISTRIONIC HISTORY. Beginning with what may truly be designated the *Garrick* era of Histrionic excellence in England, the more distinguished among the great actor's cotemporaries (in the same line) claim special mention—though, in comparison with those of their marvellous competitor, *their* pretensions ceased somewhat to be appreciated, and that alike by themselves and the public. We say by themselves, since, notwithstanding sundry covert attempts at disparagement, on their part, of Garrick's style of acting, it was easily seen that the more distinguished among them recognized, in the style of the modern *Roscus*, the absolute perfection of histrionic art. Garrick, as every man of transcendent genius is, was modest even to diffidence—and, though longing to try his powers in the character of "Richard the Third," previously to doing so, instead of contemplating the elaborate gesticulations and convulsive efforts resorted to by *Quinn* (Quinn was the recognized "Richard" of the period), young Garrick ascribed his future success in personating the royal tyrant to what he had learned

from watching *Ryan*, a very indifferent actor, in the same part. Garrick was announced as "a gentleman who never appeared on any stage." It is said he surprised his audience "by a style at once so new and so consonant to nature." *Quinn* was not there. Garrick's success, however, rankled in his bosom, and he sententiously remarked, "This is the wonder of a day—Garrick is a new religion—the people follow him as another Whitefield—but they will soon return to church again." Garrick sarcastically retorted—

"When doctrines meet with general approbation
It is not heresy, but Reformation."

Quinn, we rather think, never became quite reconciled to Garrick, though, after the latter had become joint patentee with Mr. Lacy, of Drury Lane Theatre, we find the mortified representative of histrionic *orthodoxy* among the list of really superior actors engaged for his (Garrick's) theatre. Quinn plainly had been too hasty in preferring against Garrick the charge of *heterodoxy*, as applicable to the latter's style of acting; and in predicting that the little innovator and his followers would presently return to the true "church." To be sure, Quinn, who (bating Macklin probably) may be said to have had no rival on the stage previous to Garrick's time, must have digested "the venom of his spleen" to the extent of "splitting," before accepting purely subordinate parts under the new management; while Garrick, a mere experimenter and innovator on the boards, assumed airs as a Reformer of the Drama, viewing, rather with pitying than with jealous eyes, the really formidable array of actors (male and female), which, at that period, flourished in England. Justly entitled to be considered great in their respective parts, as several of these performers were, the task undertaken by Garrick of rendering such a company obedient to his mere *whim* (so they deemed it), proved a source of continual vexation and solicitude to the little fellow, and, in all probability, had the effect of aggravating the complicated ailments under which he was known to suffer, to such a degree as to bring about his comparatively premature decease. There was no lack of histrionic talent in the company organized by Garrick, seeing it included such actors as Macklin and Quinn among the male, and Mrs. Siddons and Mrs. Pritchard among the female performers of the time; each of whom, in compliance with the popular taste, were prepared to, and *did*, when a favorable opportunity presented, "tear a passion to tatters" on the stage—whereas, according to Goldsmith's equally felicitous and true description of Garrick as an actor, it was only "off" the stage that he was given to *rant*.

"On the stage he was natural, simple, affecting,
'Twas only that when he was off he was acting."

GRAY'S "ELEGY."—Mr. Gray's having neglected, in his "Elegy written in a Country Churchyard," to hint at the lot and praises of any female villager has been very generally remarked and censured. To correct such a defect in a piece otherwise so perfect, the late Thomas

Edwards, Esq., author of the "Canons of Criticism," composed some lines, which he proposed should be inserted after the fourteenth stanza, beginning, "Full many a gem," &c. :—

"Here sleeps some fair, whose unaffected charms
Bloom'd with attraction to herself unknown,
Whose beauty might have blessed a monarch's arms,
Whose virtues cast a lustre on a throne.

"Whose modest beauties warm'd a humble heart,
Or cheer'd the labors of some homely spouse :
Whose virtues form'd to every duteous part
The healthful offspring which adorned her house."

Then goes on :—

"Some village Hampden," &c.

SALE. — Messrs. Sotheby, Wilkinson & Hodge, sold lately a collection of autograph letters and literary documents formed by an amateur. The following are some of the most interesting : Sir Joshua Reynolds to some engraver, declining his proposal to engrave the portrait of Mrs. Siddons as the Tragic Muse, 9*l.* 9*s.*—Mrs. Siddons to Sir Joshua, relative to the same portrait, 3*l.* 15*s.* ; another of Mrs. Siddons's, referring to the great popularity of her "Provoked Husband," 9*l.* 10*s.*—T. Bewick, on the death of an intimate friend, 3*l.* 10*s.* ; another to Mr. J. Britton, 3*l.*—Several of Robert Burns's letters, some of which were signed "Sylvander," sold for from 4*l.* to 11*l.*, and the Poet's Visiting-book, with the autographs of a great number of his friends, for 24*l.* 10*s.*—T. Gainsborough, R.A., refusing to lend his pictures to be copied, 5*l.* 10*s.*—D. Garrick, dated from Hampton, 1776, 2*l.* 18*s.*—Charles Lamb to Mr. Arnold, 3*l.* 3*s.*—P. B. Shelley to Mr. Lambert, 3*l.* 15*s.* ; another to his friend E. F. Graham, 4*l.* 15*s.* ; another to his bookseller, giving instructions for the distribution of copies of his romances, then being published, 12*l.* 15*s.*—Turner, the artist, to C. L. Eastlake, 6*l.*—General Washington to the Earl of Buchan, 3*l.* 4*s.*—Sam Rogers to Lady Holland, mentioning some of the principal men of the time, 9*l.* ; another to Lord Holland, 3*l.* 16*s.*—Thos. Campbell to Lord Holland, thanking him for finding a situation for his nephew, 5*l.* 10*s.*—Leigh Hunt to Lady Holland, full of gratitude for her interest in procuring him 200*l.* from the Royal Fund, 16*l.* 16*s.* ; another to Lord Holland, mentioning Wordsworth, Coleridge, and Lamb, 15*l.* 15*s.*—Lord Byron, probably to Douglas Kinnaird, 7*l.* 5*s.*—Francis Jeffrey to Lord Holland, 3*l.* 15*s.*—Charles Dickens to Mr. Fletcher of Dunans, 3*l.* 15*s.*—Sir T. Lawrence to Lady Holland, 5*l.* ; two others to the same, 6*l.* 10*s.*—Sir P. Francis to Lady Holland, 5*l.*—Letters of the Empress Eugénie realized from 1*l.* 1*s.* to 4*l.* 4*s.*—Sir Walter Scott to W. Macdonald, clearing himself from the imputation of having trespassed on an unpublished drama, 3*l.*—Two locks of Byron's hair, one when a young man, and the other cut off after his death, in a gold locket 19*l.* 10*s.*

The Caxton Celebration, which was suggested by Mr. J. S. Hodson, had, on Saturday, 17th February a successful launch—if we may use English instead of

that Latinized "inauguration," to express the true meaning of which a word is much wanted. A few persons met in the Jerusalem Chamber at Westminster Abbey—a most fitting and Caxtonian place, whence indeed our printers' term "chapel" is derived—and listened to an eloquent address from Dean Stanley and a characteristic little speech from Earl Stanhope, whose great grandfather invented the Stanhope Press, in some sort a meek forerunner of the almost perfect Walter Press, and who therefore did a considerable deal more good to his fellow-men than most noblemen of that or of this generation. Although upon the benefits of printing much commonplace may be talked—for hereto applies especially Horace's declaration, "*Difficile est proprie communia dicere*"—the meeting is to be congratulated on the sound sense and exceeding interest and business tone of the speakers. Dean Stanley referred gracefully to the real promoter of the undertaking, the late Dean Milman, the historian of Latin Christianity, a scholar, a poet, and a dramatist as well as a dean, whose ardent desire was to see some fitting memorial raised to William Caxton, that Man of Kent who brought from Bruges to England the art of printing, an art which, the first resolution proposed by Earl Stanhope truly said, "has conferred upon mankind advantages which it is almost impossible to over-estimate; which provides the very means of education, preserves and renders available the results of scientific discovery and research, and has ever been the most effectual instrument in emancipating mankind from the thralldom of ignorance, superstition, and vice."

Hardly any more could be or need be said. As the age now recognizes education, it should recognize printing, an extensive and infinite multiplication of the art of writing, as the very basis of education, and as subsidiary, and at the same time the foremost, propeller of almost every other art and science. Baron Solvyns, the Belgian Minister, who by graceful forethought had been connected with the movement because Caxton was taught printing by Collard Manson, the celebrated Flemish printer of Bruges, thought that the archives of Bruges might be ransacked with good effect in the hopes of discovering "some facts connected with the life of William Caxton;" but with due reference to his Excellency, we hardly think such overhauling necessary, even if "the facts" are there; indeed, we know enough of Caxton. Mr. Blades has determined 1477, the actual date of the "*Dictes and Sayings of the Philosophers* empyrnted by me, William Caxton," to be that of the first book actually printed in England: the well known *Booke of the Chesse*, which bears the date of 1474, having been produced in Belgium. We have, therefore, good and sufficient reason for the celebration; and although the proceeds of the exhibition to be held very appropriately in Stationers' Hall are to be, after the fashion of the time, devoted to the Printers' Alms Men and Women and not to a statue,—to bread which sustains rather than to a memorial stone that perishes,—honor to Caxton will have been done. All that we would urge is, that it be as complete as can be. In the present state of what Mr.

Artemus Ward calls "sculpting," we are not very likely to get a fine statue to Caxton—although his gown and cap are artistic and picturesque—from our present sculptors. The Albert Memorial and the Duke of Wellington at Hyde Park Corner, on seeing which a witty Frenchman cried out, "*Enfin! Waterloo is avenged*," are specimens of what money without taste or genius can do, and the modest printer may be satisfied with his Almshouse Memorial. The exhibition, which no doubt should attract all people (as even those who limit their reading to the *Court Newsman* or *Police Gazette* are benefited, or amused, through printing), will have but a special interest and create but a local excitement. The right men are placed on the committee, with power to add to their number; they are—Sir Charles Reed, Messrs. Blades, W. Clowes, John Coe, Walter J. Coe, J. S. Hodson, C. Austen Leigh, R. C. Nicholls, W. Spottiswoode, and J. C. Wilkins. We should desire to see some publishers and one or two authors added, for both have been wondrously benefited by printing, and indeed may be termed the residuary legatees of the religious and cleanly-minded old printer. Messrs. W. Clowes and W. Spottiswoode have consented to act as treasurers of the Caxton Celebration Fund. We sincerely hope that that fund will be so large that after due charity to the almsmen is done, a figure of Caxton, form or composing-stick in hand, may be seen, overlooking the Houses of Parliament and backed by a green tree or so, in that space between Westminster Abbey and St. Margaret's Church—literally between the great printer's working-place and his resting-place, his office and his grave. No greater honor could be done to honest work, no fitter site could be found.

J. SABIN and SONS are about to issue a Bibliography of the works of CAXTON.

SHAKESPEARE'S CHAIR.—The old oak chair in which, according to the catalogue, Shakespeare sat when he wrote most of his plays, was sold by Messrs. Sotheby, Wilkinson & Hodge on Feb. 3, together with a good copy of the old folio edition of the plays of 1623. It is a very plain piece of furniture, without any ornamental carving; an arm-chair, the back being not as high as most old chairs, and being formed of one piece of wood very rudely carved with a steepled church and a house near it, which some have supposed to represent the Church of Stratford-on-Avon. An inscription, preserved under glass let into the back, gives its pedigree for more than 100 years. It was formerly in the possession of Paul Whitehead, the Poet Laureate, at whose sale it was purchased for John Bacon, of Fryern Barnet, who presented it to the Rev. T. J. Judkins, after whose death it was given by his widow to her son-in-law, the late Rev. Walter Field, Vicar of Godmersham, Kent, with whose library it was now sold, and who contributed it to the collection of the Centenary festival. The inscription also relates that Garrick requested to have the chair from which he might speak at his celebration of Shakespeare, but Mr. Bacon said he would not lend it to such a mountebank as Garrick. A good deal of

curiosity was shown in this interesting relic, and it was amusing to see the complaisance with which many of the audience at the sale placed themselves in the seat where the great man was said to have sat so often. It was knocked down at £45. The folio of the plays, though having the verses of Ben Jonson in fac-simile, and part of the last leaf supplied with the tail-piece and some few restorations in the title-page, was otherwise a good copy, and it sold for £161. Other perfect copies have sold—G. Smith's for £410, Sir William Tite's for £440, the Earl of Charlemont's for £455, and G. Daniel's for £714.

THE SMALLEST BOOKS IN THE WORLD (5th S. vi. 265, 316, 378, 524; vii. 79.)—I have one measuring one inch and a quarter square, and a quarter inch thick:—
• "Verbum | Semp | ternum. | London | printed by J.E., 1631.

"To the most Gracious | and Illustrious Queene | Marie.

"The Epistle.

"Most mightie Princesses to your hands I live;
The summe of that which makes Vs ever give
I humbly crave acceptance at your hand,
And rest your seruant to command, I. Taylor.

"To the Reader.

"Thou that this little booke dost take in hand,
Before thou judge bee sure to understand;
And as thy kindenesse thou extendst to me,
At any time I'll doe as much for thee.

"Thine I. Taylor."

Each page is headed with the name of one of the books of the Old Testament, and consists of two lines of a kind of doggerel verse, thus:—

"1 Samuel.

"Young David comes, and in his hand a sling,
And with a stone the giant downe doth ding."

I have gone into a description, as it is a very quaint little book. E. E. D.

Mr. Skeat has nearly ready for the Clarendon Press School Series another volume of selections from Chaucer, which includes the Man of Law's Tale, the Pardoner's Tale, the Second Nun's Tale, and the Canon Yeoman's Tale. In the notes are several entirely new explanations and remarks, due to original research.

Mr. C. Henry Daniel, of Worcester College, Oxford, has set up and printed with his own hands, on choice thick paper and in genuine old type, a curious seventeenth-century satire, in the form of a sermon, on the text "We are fools." The MS. is in the library of Worcester College, and must belong to a time before 1649 A. D.

Omer Khayam, so popular in England through Mr. Fitzgerald's translation, has attracted the admiration of a lady, who is preparing an edition of the Persian text with an English translation. There is already an incomplete edition, based upon one manuscript, by M. Nicolas, with a French translation. Mrs. Cadell has collated the printed text with five MSS. viz., two at the British Museum, two in the Bodleian

Library, and one at All Souls' College, Oxford. She informs us that she has collected 820 *rubayat*, going about under the name of Omer Khayam, whilst Mr. Fitzgerald has only 101 verses in his edition of 1872. Of course she will have to be careful in her statements about genuine and interpolated verses. Mrs. Cadell's translation, as we are told by Dr. Ethe (Professor at the University College at Aberystwith, who is, perhaps, the best living Persian scholar for poetry), is a good one, and keeps close to the Persian text. We are sorry to say that that is not the case with Mr. Fitzgerald's verses. They are no doubt admirable in English, but only a small part of them are a faithful translation of the Persian text.

The literary executors of the late Prof. Key have made arrangements for the publication, at no very distant date, of the copious Latin Dictionary which had occupied the veteran scholar for the last twenty years of his life. Nearly half of this laborious work was actually ready for the press at the Professor's death, and the MS., together with an immense collection of materials for the remainder, has been put into the hands of Mr. Reid, of Christ's College, who is entrusted with the editorship. The work will be issued by the Pitt Press.

The present Cabinet in Turkey is quite a literary party, consisting of the remaining colleagues of Fuad and Ali Pashas. Besides Munif Pasha, it includes Ahmed Yefik Effendi, historian and numismatist; Ahmed Jevdet Pasha, the mollah, the historian of Turkey; Kadri Bey, now Pasha, the rival and coadjutor of Munif Pasha in the educational cause; and Ohannes Effendi Chamich, the best writer in Turkish among the Armenians. These are all practical statesmen, and from early life have been the leaders of reform and of intellectual progress in Turkey.

A MEXICAN MANUSCRIPT.—A very rare relic of the New World has lately been added to the Department of Manuscripts in the British Museum. About eleven years ago, during the days of the Mexican empire, Col. Juan Bautista Campos, Sub-Prefect of Huauchinango—a district in the northern part of the State of Puebla—undertook the exploration of uninhabited regions in that district, and succeeded in finding the ruins of an ancient city—Metlatoyuca—surrounded by thick forests, resembling the ruins which may be seen in the adjacent State of Vera Cruz. The late Emperor Maximilian despatched a scientific commission to explore these ruins, and many idols and other relics recovered from the sites were placed in the Mexican Museum. The new addition, which now is numbered among the MSS. at the Museum, is a Hieroglyphical Map, having figures of human beings and mystical signs written or painted in pale red and blue colors upon a discolored or faded brownish diapered cotton cloth, of substantial texture, measuring about five feet nine inches by three feet three inches, and consisting of two lengths sewn together, and worked along the outside edges. According to the account of Col. Campos, this peculiar map, if map it may be called, was found in a stone chest which served for a pedestal to a large

idol in the edifice which appeared to have been the principal temple of the newly found city.

There will soon be no such thing as a "Jesuit in disguise." The volume of "Records of the English Province of the Society of Jesus," which was printed for private circulation, at the Manresa Press in 1875, is to be thrown upon the market, for any one who likes to buy of Messrs. Burns & Oates. It is to be followed in the course of the summer by a second volume, of some seven hundred pages, full of curious information on the personal history of the English members of the Society, derived from the archives at Rome, Belgium, Spain, and elsewhere, and is likely to prove a very valuable collection in more ways than one. The Jesuits just now seem to be courting publicity, and appear to believe that the more Englishmen know of them the better they will love them. Who knows?

Mr. Cheyne, of Balliol College, Oxford, is preparing a hand-book to the Old Testament for the use of intelligent readers who desire help in the study of the Bible as a literature. It will be in the form of a narrative, but divergent opinions of the best scholars will not be neglected. Without any parade of learning, it is hoped that many points of criticism may be brought to some solution. Preliminary questions, such as the state of the text, the growth of the Canon, and the bearings of Assyrian and Egyptian researches, will be briefly treated in the Introduction.

Mrs. Macquoid is engaged on a series of papers, to be called "Among the Yorkshire Abbeys," which will appear in one of the magazines. Mrs. Macquoid's next book, "Through Brittany," will be published shortly.

The editor of "*The American Socialist*" finds that Cowper contains 83 per cent of monosyllabic words; Shakespeare, 81 per cent; Bunyan, 80 per cent; De Foe, 77 per cent; Dickens, 75 per cent; Webster, 73 per cent; Addison, 69 per cent; Dr. Johnson, 68 per cent. All of which is simply illustrative of the monosyllabic character of the English language.

Mr. Skeat writes to "*The Academy*" that "Beowulf" means bee-wolf, and is to be identified with the woodpecker, which, he thinks, so impressed the Danes by its indomitable courage and endurance as to give a name to the hero of our oldest Teutonic epic.

Hallam Tennyson—son of the laureate—is about to publish a volume of poems. It is a poetical family. Its earliest public venture was "Poems of Two Brothers;" and the contributions of Charles Tennyson were thought better than those of Alfred.

BROUGHAM AND THE WOOLSAK. Two days before he was in possession of the Great Seal, Brougham "had not the remotest idea of being raised to the dignity of Lord Chancellor." His highest ambition, it has ever seemed to us, was to encounter, in stern debate, the illustrious few (Canning among the number) in the Lower House—men whose exalted position and commanding talents as debaters, rendered them in every way, "worthy of his steel." Unquestionably, Brougham's great powers made themselves more keenly

felt in the direction of stern debate than in any other way—indeed, the well-known diligence he was wont to employ in the preparation of his *parliamentary* efforts, infallibly betrayed the direction in which his genius lay. And yet, as an *orator*, Brougham was not to be mentioned in the same day with Canning, whose euphonious style of speaking, and elegance of expression, won for him universal admiration. Lord Byron somewhere, if we remember rightly, characterizes Brougham (using his name in its *monosyllabic* capacity) as "Blundering Brougham;" and the writer, though an enthusiastic admirer of the great statesman, and having more than once hung enraptured upon his soul-stirring eloquence, is free to admit that the blundering propensity was strong in one of the greatest men of modern times. Let it be candidly admitted, however, that his lordship's amazing expertness in extricating himself from the consequences of blunders that would have proved fatal to the self-possession of any other speaker, so contrived matters as, in most cases, to render them actually subservient to the object he had in view. His marvellous tact in escaping from a logical dilemma—in "making the worse appear the better reason"—was altogether unsurpassed. We have ventured to surmise that parliamentary ascendancy was the grand object of Brougham's ambition, and that his secret desire was that such ascendancy should make itself felt, more especially in the House of Commons, where antagonists worthy of his steel were rarely wanting. It is related of him, that the place of Chief Baron of the Exchequer was offered to him (in the hope most likely that it would effectually arrest his parliamentary career), which he refused, on the ground that it would prevent his sitting in Parliament. "True," was the reply, "but you will then be only *one stage* from the Woolsack." "Yes," returned Brougham, "*but the horses will be off.*" It is said that *two days* before he was in possession of the Great Seal he had not the remotest idea of being raised to the dignity of Lord Chancellor, and though accepting (could he do less?) the proud distinction when offered, it is well known that his previous position in Parliament, as representative of Yorkshire, afforded him infinitely more satisfaction than he ever experienced while sitting in *dull* state in the Court of Chancery.

OBITUARY.

PROF. FOGGENDORF.

A representative man, whose name has been associated with the *Annalen* since 1824, has been removed from amongst us, at the ripe age of eighty-one years.

Foggendorf was born at Hamburg on the 29th of December, 1796. His first studies were carried on in that city, and his education completed in Berlin, where he became Professor of Physics in 1834. He commenced his scientific career by the publication of a

paper "On the Magnetism of the Voltaic Pile" ("Ue-den Magnetismus der voltaischen Säule"), in 1821, in which he developed, for the first time, the principles of the application of the multiplier.

The *Annalen der Physik und Chemie* had been published by Gilbert until 1824, when Poggendorf became its editor, and rapidly gained for it the position of the first scientific journal in Germany. He undertook, in partnership with Liebig and Woehler, the publication of a chemical dictionary ("Wörterbuch der Chemie"). In 1838 Poggendorf was elected a member of the Académie des Sciences.

In 1853 Poggendorf published "Studies to Serve for a History of the Exact Sciences," and in 1858 he commenced the publication of a more special character, "A Biographical, Bibliographical, and Historical Dictionary of the Exact Sciences" ("Biogr.-literarisches Handwörterbuch zur Geschichte der exacten Wissenschaften"). The scientific researches of Poggendorf were principally devoted to electricity and magnetism. He invented a galvanometer for measuring the calorific action of the current, and devised several beautiful arrangements for determining the force of the voltaic currents which corresponded with the deviations of the needle of the galvanometer, and measuring the exact force of the battery. His works of galvanic polarization and on dia-magnetism—all of which were published in his *Annalen*, which forms a series of considerably above one hundred volumes—will long preserve his name.

C. W. A. STRANDBERG.

The Swedish poet, C. W. A. Strandberg, more widely known under the pseudonym of "Talis Qualis," died at Stockholm, on the 5th January. He was born in 1818. As a lyricist of exceptional power and beauty he took a high place in contemporary Swedish literature. He was made one of the eighteen members of the Swedish Academy in 1862, to fill the chair left vacant by the death of Israel Hwasser. Strandberg was also a prominent journalist, and for the last twelve years editor of the leading Stockholm paper.

SOLOMON HIRZEL, the well-known German publisher, is dead.

JOHN OXENFORD.

On Wednesday, February 21, died, at his residence in Trinity Square, one of the kindest critics who ever lived, Mr. John Oxenford. "Critics are those who brush the clothes of gentlemen authors," says one authority; "they are those who have failed in literature and art," says Lord Beaconsfield. Mr. Oxenford may have brushed clothes for gentlemen authors, but he was a gentleman author himself, a ripe and good scholar, an omnivorous reader, an excellent poet, a clever dramatist, and a shareholder in the *Times*. He was also an excellent Greek and Latin scholar and a born author. as much to be preferred to the mob of parsons who now crowd our magazines, as real turtle to be mock-turtle. John Oxenford was born at Camberwell about 1812, and when quite a young man and author of some classical pieces

which were as much liked, taking the deadness of the times into consideration, as those of Mr. Gilbert are now, he was installed as theatrical critic for the *Times*, which post he held for more than thirty years. He was also author of numerous translations from the French and German, notably among which are Goethe's "Wahrheit und Dichtung," and "Eckermann's Conversations with Goethe," published in 1850, a work with qualities of style superior to the original. He for some time was a constant contributor to the *Athenaeum*, taking entirely to literature, although he was educated for the bar. The possessor of a clear and acute intellect, a ripe scholar as regards ancient and modern literature, well conversant with French, German, and Spanish, and read in the works which a busy age is apt to neglect, Mr. Oxenford might, had he chosen, have claimed a foremost place in criticism. "As a dramatic critic, however, he was never just to himself. Excessive kindness of disposition induced such leniency of judgment as was fatal to the value of the verdict. It was his boast that none of those he censured went home disconsolate or despairing on account of anything he had written. Those who read between the lines of his criticism would probably arrive at an opinion worth consideration." Such is the verdict of the *Athenaeum*, which has certainly adopted a different, far less skilful, and infinitely worse tone; with what result is best known. Mr. Oxenford's method was of the high school of which we have now few professors. The *de haut-en-bas* school, so much in vogue, can be assumed by any blunderer. No one who studied Mr. Oxenford's articles, always worth reading, could fail to see his true meaning; and kindly critics are so rare that one laments the decease of one of the best and foremost. Mr. Oxenford was a member of the Urban and other Literary Clubs, a pleasant companion, a genial gentleman, a most modest author, and one whose works will probably be reprinted and read with pleasure when the mob of gentlemen whose names are paraded as contributors because of their status in society will have been deservedly forgotten.

MOSENTHAL.

The Austrian poet, Mosenthal, has died quite suddenly at Vienna. He was the author of several successful plays, of which "Deborah" is familiar to English playgoers under the name of "Leah."

NOTES AND QUERIES.

Fifteen years ago I bought in New Orleans a painting which was labelled thus:

"The death of Seneca, from the Gallery of Count Sommariva, on the Lake Como. Painted in 1640 by Rubens."

The label, or paper on which these lines were written is in my possession, and has been

closely inspected with a view to ascertain, if possible, its age. It is unruled, of foolscap size, limber to the touch, discolored by exposure to the air, and appears to be about 40 or 50 years old. The canvas upon which the picture is painted, measures 6 feet 10 inches by 4 feet 6 inches, and consists of two pieces stretched one over the other. The older piece is of three widths—the newer of two widths. The frame, which is massive and gilt on its front, measures 8 feet 3 inches by 6 feet.

The painting is undoubtedly the work of an old master. It is in fine condition, the colors appearing to the eye fresh and life-like. The figures (there are in all five of life-size) are grouped in the highest style of art, with an evident design to give dramatic ardor and effect to the death-scene. It was formerly owned by an old Italian, who, becoming reduced in fortune, was forced to put it in pawn to a commission merchant, who sold it to me. The latter, a gentleman of the highest respectability, told me that when the noted Dan Rice was about to set up a museum in New Orleans some years before the war, he endeavored to secure this picture, without success, however, though he offered in gold \$1500 for it. Connoisseurs who are well acquainted with the works of the masters, have been unable so far to determine its age, school, or country. The heavy Flemish limbs and florid coloring of the figures indicate the style and manner of Rubens, but it is hardly his work, though it may have been painted by one of his pupils. Rubens died in 1640, the year in which the label declares it was painted by him. The mystery which shrouds the identity of this remarkable painting may be dispelled by reference to the catalogue of the Sommariva collection, which I trust is in existence. For the information of such of your readers as will assist me in tracing that identity, I beg leave to translate the following notice from the *Biographie Universelle*, Ritsen, vols. 17, 18, page 227:

"Jean Baptiste de Sommariva, director of the Cis-alpine Republic, was born at Milan. Being a lawyer at the time of the conquest of Italy, he espoused the French cause, and became successively secretary of the govern-

ment commission, member of the municipal administration and the general administration of Lombardy, and finally secretary-general of the directory of the republic. Forced for awhile by the success of Suwarow to take refuge in France, he returned to his fatherland after the battle of Marengo. He was then appointed one of the directors of the republic, and a short while after became a member of the college of *Possidente*. His elevated position having given him the opportunity of making fortunate speculations in the public funds, he acquired an immense fortune, of which he afterwards made at Paris a most honorable use. Passionately devoted to the fine arts, he satisfied this taste like a prince; and his collection of pictures, etc., had a European celebrity. He died at Milan in 1826.

(See notice of Sommariva in the *Moniteur*, 1826, page 83.)

I presume that Sommariva's pictures, etc., were shortly after his death sold by auction, and a catalogue of them printed and widely distributed. Any information touching such catalogue, or indeed in any way touching the picture, will oblige

C. M. WALLACE,
Richmond, Va.

"DENDRITIC" SPOTS ON BOOKS.—Few persons familiar with old books have failed to observe dark specks here and there upon, or rather within, the substance of the paper; which, upon close examination, especially with a lens, are seen to have the same dendritic appearance that we find in moss-agates, and upon the naturally-fractured surface of other compact rocks. It is well known that such markings on the stones are generally produced by an oxide of manganese; and the similar markings upon the paper are doubtless due to the same cause. The following is suggested as an explanation: Binocide of Manganese is sometimes used in some of the processes of bleaching the pulp. Minute portions of the mineral would naturally remain in the manufactured paper, which by a slow reaction would be restored to an oxide again, in the process of which it would assume its characteristic dendritic form.

C. A. WHITE. M. D.

I would be pleased to receive any information in relation to the ancestry of James M. Scovel, late a United States Senator from New Jersey, and Rev. Sylvester F. Scovel, of Pittsburg, Pa.

JERSEY BLUE.

Can any of your readers tell (1) the origin of the name Mellenville, Columbia Co., N. Y.? (2) Mellonville, Laurence Co., Ky.? (3) Mellonville, Orange Co., Fla.? (4) Where was Eames Place in the year 1841?

GEORGE MELLON,
335 E. 16th St., N. Y.

THE STORM.

The tempest rages wild and high,
The waves lift up their voice and cry
Fierce answers to the angry sky,

Miserere Domine.

Through the black night and driving rain,
A ship is struggling, all in vain
To live upon the stormy main :—

Miserere Domine.

Can any one give the author of the above lines?

SHAKESPEARIAN GOSSIP.

EDITED BY J. PARKER NORRIS.

"Still better, and worse."

Hamlet, III., ii., 261.

By an unfortunate oversight the proofs of the last number of the "Shakespearian Gossip" department were not sent to the Editor of the Gossip for correction, and quite a number of typographical errors (all of them easily discernible) appear in it, for which the Editor of this department is in no wise responsible.

Scribner's Monthly for September, 1875, contained an article entitled, "A Study of Shakespeare's Portraits," from the pen of William Page, the distinguished artist. This article has been beautifully printed for private circulation, in the most luxurious style.*

*A study of Shakespeare's Portraits, By William Page, Artist, Ex-President of the Academy of Design, New York. London: Printed at the Chiswick Press, 1876. 5½ by 4 in. pp. iv. 176. 3 plates.

The little volume is a model of beautiful typography — as, indeed, nearly all of the issues of the Chiswick Press are. The paper is of the finest quality of hand-made, extra heavy, and the ink is fairly black—as good as we can expect now-a-days, when grayish inks are all the fashion. One of the three illustrations which accompany the book is a photograph showing Mr. Page's bust of Shakespeare (after the Death Mask), in three positions; and the other two illustrations are very good wood-cuts of the Death Mask. Mr. Page has sent a copy of his bust (in bronze) to London, and this little book has been printed to introduce his work to the London public. Altogether it is as charming a specimen of book-making as it has been our good fortune to see for a long while. We only regret that it was not *published* so that its circle of readers would have been larger, for Mr. Page's essay well deserves to be widely read.

Messrs. Sotheby, Wilkinson & Hodge sold at auction, in London, on Feb. 3, 1877, an old oak chair in which "Shakespeare sat when he wrote most of his plays!" Just think of that! And yet an unappreciative and ignorant public would only bid £45 for it! Verily the days of belief in so-called "relics" is past. We would not like to say how much this same CHAIR (surely such an important chair should be honored with capitals) would have brought in the times of David Garrick and the Stratford Jubilee. Or what would old Samuel Ireland have given for this CHAIR? And now it only brings £45! Many people will be unkind enough to say that that was exactly £44 15s. more than it was worth.

At the same sale a copy of the First Folio Edition of Shakespeare (with Ben Jonson's verses on the portrait in fac-simile, the last leaf supplied with a "tail-piece," and a "few restorations in the title page," but otherwise a good copy) brought £161. And so we have the curious anomaly of the CHAIR in which "Shakespeare sat when he wrote most of his plays," selling for £45, while a printed copy of those plays brought £161.

The wall which surrounds Shakespeare's "New Place," at Stratford-upon-Avon, has been lowered, so as to make it only three feet high. An ornamental iron railing, from designs by Mr. T. T. Allen, has been made, and now surmounts the wall. This railing is divided into compartments, and at intervals there are medallions, with the arms of Shakespeare, the initials "W. S.," and the arms of Stratford-upon-Avon. A large iron gate has been placed on Chapel Lane, and this is surmounted by the date "1876." Under this are the initials "W. S.," while on one side is, "Born 1564," and on the other, "Died 1616." The gardens will be handsomely laid out, and the ruins of the old theatre will be filled up and sodded over. Subscribers are to have access at all times by means of keys, and on Saturdays the gardens will be thrown open to all, free of charge. This is a step in the right direction, and when Shakespeare's gardens,

"his walks,
His private arbours and new planted orchards,
On this side [Avon]"

are open to the public at all times, where they can "walk abroad and recreate" themselves, without fee or subscription, the intentions of the generous donors of these gardens will have been fulfilled.

It is our painful duty to record the death of Prof. John S. Hart, LL. D., of Philadelphia, which occurred in that city on March 26, 1877.

Prof. Hart was born January 28, 1810, at Stockbridge, Mass., and came to Philadelphia with his parents at the early age of two years. He received an excellent education at Princeton College, and in 1842, when he was only thirty-two years old, he was elected Principal of the Philadelphia Central High School. He occupied this position for nearly eighteen years. He subsequently held the chair of English Literature in Princeton College for several years, and while there his lectures attracted great attention, and were highly esteemed.

He was the author of a large number of text-books, which are well and favorably known, and are still used in many schools

and colleges. His contributions to Shakespearian literature consist of a well written essay on "The Shakespeare Death Mask," which appeared in *Scribner's Monthly* for July, 1874 (Vol. VIII., p. 304), and quite a large number of lectures on Shakespeare and his works. Prof. Hart's essay on the Death Mask attracted much notice, both in this country and abroad, and contained a large amount of information on that wonderful mask which was new to most readers. The article was accompanied by excellent illustrations—notably one of the Kesselstadt picture, which had never been previously engraved. This latter portrait we tried to prove to Prof. Hart did not represent Shakespeare, but Ben Jonson, and pointed out to him that the date in the background of it (A. D. 1637) being the same year that Ben Jonson died, while the resemblance was greater to portraits of him than it was to those of Shakespeare, all tended to prove this; but Prof. Hart did not agree with us, and always maintained that it represented Shakespeare.

His lectures on Shakespeare originally formed part of his general course of lectures on English Literature written for delivery at Princeton College; but in 1875 he revised and re-wrote them, and delivered six of them during 1876, in Philadelphia. This year he announced a course of three lectures—one on the Sonnets, and two on the Life of Shakespeare. He had delivered two of these, when the unfortunate accident occurred—a fall on the ice, fracturing his thigh—which ultimately caused his death.

He leaves many warm friends who will deplore his loss; and we hope his son will publish his lectures in book form, as they would form a most fitting memorial of him.

In 1874 Mr. J. O. Halliwell-Phillips published, in folio, the First Part of his Illustrations of the Life of Shakespeare." This work had been long looked for by Shakespearian students, as no one was more able to write such a book than its learned author. The years of patient study that he has given to the minutest detail connected with the biography of the great poet, warranted students

in expecting something from his pen which would be of the greatest interest and value. Nor were they disappointed when the First Part made its appearance. It contained information of the most important discoveries about Shakespeare's connection with the Globe and Blackfriars' Theatres, besides much that was very valuable with regard to the London of Shakespeare's day, its theatres, &c. Indeed no book of its size ever contained more new and valuable materials for a thorough understanding of the poet's life. The author stated that the Second Part would be published as speedily as possible. The First Part was electrotyped, and we understand that an edition of only two hundred and fifty copies was printed. It was issued by Messrs. Longmans, Green & Co., for the author. The public were anxiously awaiting the publication of the Second Part with an appetite whetted by feasting on the first instalment, when the news came that the author had met with a domestic calamity (the nature of which we hesitate to make public out of personal respect for Mr. Halliwell-Phillipps) which has determined him in the intention of giving up all his literary pursuits. The balance of the edition of the "Illustrations of the Life of Shakespeare" remaining unsold, was withdrawn from sale, and the copies (over one hundred in number), were given away to permanent libraries. Saddest of all, the electrotype plates have been destroyed. This latter act we cannot but deprecate, as while it of course adds largely to the value of the copies already printed, it will make the book very rare, and although incomplete, it contained entirely too much that was valuable to be locked up in a small edition of two hundred and fifty copies. It was published at £2 2s., but we have already seen it priced in a bookseller's catalogue at £5 5s.

We trust that the healing influences of time will soften the terrible blow Mr. Halliwell-Phillipps has experienced, and that he will yet reconsider his determination to abandon literary pursuits, and go on with this very valuable work. We hope that he has yet many years of life before him, and no one can continue what he has so well begun but

himself. Should he ever resume the publication of this book he will regret the destruction of the electrotype plates of the First Part. There was no reason why it should ever have been done—indeed it seems almost an act of sacrilege.

In a late catalogue of second-hand books, issued by a well known London bookseller, a copy of the Second Folio edition of Shakespeare, 1632, was advertised. The verses by Ben Jonson were wanting, the title page was supplied in fac-simile, the last leaf was mended, and there were a few tears throughout the volume which had been repaired very neatly. The binding was new red morocco. It was priced in the catalogue at £3 10s.!

As soon as the catalogue was issued messenger boys began to arrive from all parts of London, with orders for "that Second Folio Shakespeare for £3 10s." Notes innumerable arrived by each post, telegrams came pouring in, and weeks after, letters from America, Germany and France without number. To all these messages the reply had to be given that the printer of the catalogue had made a mistake, that the price of the Folio was £33 10s."! That little figure "3," which had dropped out (or perhaps had never been "set up" by the careless compositor), had caused all this fuss. The next time that bookseller has a Folio Shakespeare in his catalogue we presume he will read the proofs of said catalogue very carefully. He has now learned, at the cost of great trouble and huge quantities of postage stamps, that the number of people in the world who want a copy of the Second Folio Shakespeare at a very low price is very much greater than those who will pay a fair price for the same. And we can amend old Dibdin's remark of "what a triumphantly trading article is a First Folio Shakespeare"! by saying, "what a triumphantly trading article is *any* Folio Shakespeare"!

"ON THE CHARACTER OF MERCUTIO."

JEFFERSON, Ohio, Feb. 27, 1877.

To the Editor of the Shakespearian Gossip:

DEAR SIR:—How did it come to pass that Mercutio in "Romeo and Juliet" is considered a gentleman? Has he been so represented on the stage from the beginning? If so, is it not time that there should be a reversal of judgment? I do not mean merely that an Italian (or an English) gentleman of three centuries ago fell short of in some respects, and went beyond in others, what we now consider a gentleman; I mean that Shakespeare did not *design* him for one. I deem the common idea that Tybalt is a violent, rash, coarse man, and Mercutio a kind-hearted, gentle, and refined one, about as wild as anything can be; for in every respect Tybalt is his superior.

I cannot account in any satisfactory way for this wrong impression; and can only partially explain it by a misinterpretation of a very few single expressions, such as "Gentle Mercutio," "A scratch, a scratch," "I am the very pink of courtesy." In regard to the first, it is sufficient to say that Romeo was then trying to work upon whatever gentleness he *was* possessed of, and at that particular time was himself gentle. In regard to the second expression, the very *reverse* of the idea that *he need not be minded* though he had been slightly wounded—that it was no matter, is designed. He is not willing to even accord to Tybalt the *ability* to wound him severely, though he is fully aware that "it is enough." Exasperated at his defeat in a deadly fight commenced by himself without provocation, to me he fairly hisses in his venomous rage, "a scratch! a scratch!" and a moment later, "a dog, a rat, a mouse, a cat, to scratch a man to death!" the other expression, "nay, I am the very pink of courtesy," I take to be entirely ironical. He *despised* courtesy, considering it only the "small change" of life. He had all of Hotspur's "hotness," and very little of his breadth and manliness. Of course he had spirit, and a lively though rather wandering fancy, but does that bring him up to our or Shakespeare's idea of a gentleman,—a generous, kind, cultivated, noble man?

Yours truly,
ASA LAMB.

My dear Editor:

I have carefully read the very interesting letter of your correspondent, Mr. Lamb, and it is with pleasure that, at your request, I attempt to reply to his questions regarding the character of Mercutio. But I must say, at the outset, that I cannot at all coincide with the view he gives of it. With all respect, I think he has misapprehended the Poet's conception of the character. I cannot consent to any "reversal of judgment" that would disparage the fair fame of the gallant and gay, the precipitate but generous, the brave and the witty, the high-spirited and light-hearted, "prince of good fellows," Mercutio, without putting forward a word of vindication. Whether the character as depicted by Shakespeare comes up to the standard of a *modern* "gentle-

man" may admit of some question. He is certainly not one of the meek and lowly type; nor if smitten on one cheek would one look for him patiently to present the other; but as gentlemen went in Verona some three or four hundred years ago, I take it our Poet intended he should be fully up to the mark. Shakespeare has evidently drawn Mercutio with a careful and loving hand; and the character is almost original with the poet. For all the rest, except the nurse, he found the originals in Arthur Brooke's old Poem; but of Mercutio the only basis he had were these lines:

"At th' one side of her chair her lover Romeo,
And on the other side there sate one called Mercutio;
A courtier that each where was highly had in price,
For he was courteous of his speech, and pleasant of device;
Even as a lion would among the lambs be bold,
Such was among the bashful maids Mercutio to behold."

From this bare outline, however, we can partly answer Mr. Lamb's first question, "Was Mercutio considered a gentleman from the beginning?" We answer that he was, at least, "a courtier," "pleasant of device," brave as a lion, and a favorite with the ladies, long years before he was taken in hand by Shakespeare. It has been remarked that the poet was obliged to kill off Mercutio, or Mercutio would have killed the play. Of this I don't believe one word. Shakespeare could have continued the same exquisite redundancy of life and wit in Mercutio, that he started with, not only through this play but through another as long, even as he continued Falstaff through the two parts of *Henry IV.*, had he been so minded. To *his* abundance there is absolutely no limits. Like Antony's bounty,—

"There was no winter in 't; an Antony 'twas
That grew the more by reaping."

But the exigencies of the tragedy did not require Mercutio after the beginning of the third act; indeed his absence is indispensable. His sparkling animal spirits, his dancing blood and fertile brain, his copious resources and general popularity, would have—must have—involved him in an everlasting series of scrapes; while his unselfish bravery, and love for his friends, would have induced him to interfere and mingle in the plot, only to mar it, and thus distract attention from the chief characters of the play. But before the interest began to settle on Romeo and Juliet; while the feud between the two foolish and tyrannical old houses is the chief centre of attraction; while

"The day is hot, the Capulets abroad,"

and everybody "interchanging thrusts and blows;" then Mercutio's jolly temper and warm-hearted partisanship are exactly in character, and consistent in all respects with the action and the time.

I cannot for a moment agree with Mr. Lamb that Tybalt is "in every respect, his [Mercutio's] superior." After a careful revision of what he does and says, I cannot make out Tybalt as anything better than a selfish, morose, turbulent fire-eater. He has all of Mercutio's

worst features intensified, and is utterly destitute of any of his finer accomplishments. When we first see him, he is furious to insult a guest in his uncle's house, without provocation, and is only prevented from turning a happy masque into a butchery by the old gentleman's determined opposition. Is that done like a "gentleman"? He broods over his fancied injury, and never rests until he has killed Mercutio, who, seeking to knit up the ravelled sleeve of honor, which he believes his cousin Romeo is forgetting through excess of sensibility, takes up the quarrel, and in so doing literally "lays down his life for his friend." Perhaps as good a test as any of the choice one has between the two young men is the feeling with which we see them meet their respective fates, whenever the scene is well represented on the stage. Who does not feel a touch of genuine pity when Benvolio says:

"O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth?"

Who does not feel that a star has been blotted out of the firmament of lively, genial, and mercurial good-fellowship? But how is it when that furious duellist Tybalt receives his death-blow? Why, that a gratuitous brawler and butcher has provoked and received his just deserts. Of the two young men, which would you select for a friend, or a travelling companion, or a fellow-boarder? No comparison can be made between them.

About the only fault we have to find with Mercutio is, that out of the exuberance of his spirits and wit, he sometimes lets his tongue run too loosely. Some of his talk with his fellows is boisterous and broad; too much so; but through it all there is a subtlety and refinement both of nature and breeding, and a total absence of anything vicious. His fancy at the fountain-head is as clear as crystal, but becomes occasionally muddled with coarseness by the fashion of his age. He makes all sorts of fun of the garrulous and treacherous old nurse; but who feels for a moment that *she* can be insulted by it? What does she herself say of him?—

"I pray you, Sir, what saucy merchant was this, that was so full of his ropery?"

Yes; that expresses the head and front of his offending; it is *ropery*; a harmless ebullition of joyous vivacity, with no tincture of malice in it. Our space forbids us almost to mention that magnificent episode on Queen Mab, in which his fancy fairly runs riot in frolicsome descriptions and fantastic hits at the parsons and lawyers, the lovers, the soldiers, and the courtiers of Verona.

Mr. Lamb says that Mercutio "despised courtesy," and considered it only the "small change" of life. I do not find it so nominated in the record. It is true he ridicules "antic, lipping, affecting fantasticoes." "These strange flies, these fashion-mongers, these pardon-mis," are his perfect abhorrence; and he gives the reins to his waggy when speaking of them. But I do not notice him anywhere, or in any respect, lacking in *true courtesy*. In the old poem, he is expressly stated

to have been "courteous of his speech;" and the whole context of the play shows that he was beloved by his comrades. Had he "despised courtesy" would he have been so beloved? With what kind, genial feeling he addresses his cousin Romeo, after laughing him out of the blues into good-humor: "Why, is not this better now than groaning for love? Now thou art sociable, now thou art Romeo; now thou art what thou art, by art as well as by nature." And when he is slain by Tybalt, hear what Romeo says about him:—

"This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt
In my behalf."

As the lawyers say, I might confidently "rest my case" on this testimony alone.

Mr. Lamb refers to Mercutio's expression "a scratch, a scratch," when he has got his death wound, as falsely accounting for his "gentle" reputation. When Shakespeare makes the poor fellow utter these words, it never entered his head that by them Mercutio should insinuate that no one should "mind him"—that his wound was so trifling no one need be troubled about him. Oh, no! It is merely a poor and somewhat grim pun on his adversary's name, *Tybalt*, "prince of cats," of whom he afterwards says, "a rat, a cat, to scratch a man to death!" And it is significant of the inherent sprightliness of his character, that even when he knows he is sped—that his wound though not so deep as a well, nor so wide as a church door, is enough and will serve, he cannot give up indulging in the old jesting tricks of his fancy; "ask for me to-morrow and you shall find me a grave man."

Adieu! thou dear, delightful Mercutio! thou gentle, unselfish friend, and sparkling wag; whose gibes, gambols, and flashes of merriment, were wont to set the table on a roar! The world could have better spared a better man. Indeed, had we more "gentlemen" of thy stamp, and fewer Tybalts, in this work-a-day world of ours, we should have, I think, a more companionable and better society around us.

S. T. Coleridge, undoubtedly the most exact æsthetic critic who has analyzed the characters of Shakespeare's plays, has left on record the following eulogy as *his* estimate of Mercutio; and with his glowing, but not, I think, exaggerated tribute, I shall close this too long letter. He says: "In the fourth scene we have Mercutio introduced to us. Oh! how shall I describe that exquisite ebullience and overflow of youthful life, wafted on over the laughing waves of pleasure and prosperity, as a wanton beauty that distorts the face on which she knows her lover is gazing enraptured, and wrinkles her forehead in the triumph of its smoothness! Wit, ever wakeful, fancy busy and procreative as an insect, courage, an easy mind that, without cares of its own, is at once disposed to laugh away those of others, and yet to be interested in them,—these and all congenial qualities, melting into the common *copula* of them all, the man of rank and the gentleman, with all its excellencies and all its weaknesses, constitute the character of Mercutio!" *Literary Remains*, vol. ii., p. 153.

May it please the Court! The learned counsel on the other side claims that the title of "gentleman," which my client, the Honorable Mercutio, has held in peaceable possession for time out of mind, shall be annulled at the bar of public opinion; and he comes into Court to ask for "a reversal of the judgment," which invested him therewith, at your hands. I herewith submit the testimony of Mr. Arthur Brooke, Poet, the founder of the family, who testifies to his being "a courtier" and "courteous of his speech," and "each where highly had in price;" next I bring the defendant's cousin and most intimate friend, Romeo Montague, under whose arm and in whose behalf he lost his life, who expressly confirms the title in terms; and, finally, I offer the "opinion" of the learned Supreme Justice Coleridge, who, after a thorough examination of the papers and evidence, has given his judgment that my client's title to "gentleman and man of rank" is inalienable and "affeered;" and with these I rest my case, and respectfully bow to your Honor's decision.

I am, my dear Editor,

Yours, very truly,

JOSEPH CROSBY.

ZANESVILLE, OHIO.

March 12th, 1877.

[Judgment for defendant Mercutio; his ancient title of "gentleman" is confirmed by this "Court." And we feel sure that the far higher "Court" of Public Opinion will sustain our urling.—*Editor of Shakespearian Gossip.*]

My Dear Mr. Editor :

"Prithee see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites."

Macbeth, III., iv., 69.

These words are spoken by Macbeth under the excitement caused by the appearance in his over-sensitive—perhaps diseased—brain of Banquo's ghost, who seems to the king to be sitting in the chair pointed out by Lenox as reserved for him, the host. The first two lines present no difficulty; one of them being addressed to Lady Macbeth, the other to the spectre. But the reason for the use of the words "charnel-houses" and "graves" in the third line, and the exact form of the thought in Macbeth's mind that occasioned the utterance of the last three lines do not seem to meet with agreement of opinion among editors, commentators and readers.

At the commencement of the scene, in an interview at the door of the banquet-room, one, who is known in the play as "the first Murderer," acquaints Macbeth with the death of Banquo, informing the king that he has just killed that nobleman:

"Murderer.—My lord, his throat is cut; that I did for him."

And again:

"Murderer.—Ay, my good lord: safe in a ditch he bides."

From this killing the murderer has hurried to announce to the king that the deed is done, and in such haste that he has not stopped to wipe from his face the stains of his victim's blood. There is no mention of burying; indeed there has been no time; for Banquo could only have arrived in season for the banquet by rapid riding; he was killed upon his return, and the guests have just been welcomed by the king—there has been no time for burial. The king dismissed the bearer of the fatal news, and, called by his wife to give cheer to their guests, endeavors to play the part expected of him, a cordial host; but the murderer's description of the *unburied* body of Banquo lying in a ditch

"With twenty trenched gashes on his head;
The least a death to nature,"

compelling recollection, and working in his brain, excites his disordered and morbidly sensitive imagination until it produces the hallucination of the spectre of Banquo—but Banquo could not have come from "charnel-house" or "grave." His spectre has really come from the lips of "the first Murderer;" but to the king it appears to have come from the ditch, where the "cut-throat" described his victim lying. Why then did Macbeth use the words of our quotation?

Knight is of the opinion "that these terms *throughout the scene* must be received as general expressions of the condition of death, as opposed to that of life;" and in this he is joined by other editors, but not by all. Seymour thinks the apparition that occasioned Macbeth's words was the ghost of Duncan, and other authorities join him, while some claim that the second ghostly appearance in the scene was the spectre of King Duncan. But the Folio (F.) notes the supernatural entrances thus:

"Enter the Ghost of Banquo, and sits in Macbeth's place." And the second appearance, "Enter Ghost," with no note of either exit.

There seems no chance to refuse the fact that the first appearance to Macbeth's too impressible brain was that of Banquo's shape; all the antecedent incidents of the scene indicate it, and the Folio plainly and expressly states it; nor is there any evidence that the second spectre was other than the first. In fact the imprudent king calls up this second appearance, as he did the first, by allowing his mind to become fixed upon his victim, and, in reckless bravado, calling upon him by name.

The event of the murder of Banquo being so much more recent than that of Duncan, the imagination of the murderer would be more likely to call up the phantom of this latest crime; nevertheless I think that Macbeth had Duncan in his mind when he spoke of "charnel-houses" and "graves" simply because he associated the phantom, present to him, with another

that had previously visited him, wearing the shape of the murdered king.

If the brain of Macbeth was sufficiently diseased to present the hallucination of a spectral dagger, positively pictured to him as if by the organs of sight, before the killing of King Duncan; and the hallucination of a voice, as sensibly existing as if conveyed to him by his organs of hearing, at the time of the commission of his slaughterous deed; would it not almost necessarily follow, after the excitement into which his nervous system was plunged by that event, that the dead king,

"His silver skin laced with his golden blood," should appear to his already spectre-stricken murderer?

This is so natural a conclusion that I never call up "in my mind's eye" the figure of the guilty Macbeth that I do not seem to see in the background, like one of those dim faces shown in a so-called spirit Photograph, the melancholy shape of the slaughtered Duncan gazing reproachfully upon his wicked kinsman.

ON THE MEANING OF THE WORD "TOUCH" IN
"TROILUS AND CRESSIDA."

My dear Editor:

There is a line in Shakespeare that is probably quoted oftener than any other, and which on account of its succinct expression, and aptness to so many occasions in life, has passed into a proverb. I refer to the line in *Troilus & Cressida* (III., iii., 176): "One touch of nature makes the whole world kin." The meaning commonly assigned to this quotation it is unnecessary to mention; it appears on its face when detached from the context; and it is perhaps an ungracious thing to point out that this meaning is entirely different from that which the poet intended it to bear, and which I think I can clearly show you it does bear where it stands in the play. But I must first ask you to do two things: one, to read carefully the whole of the speech of Ulysses, addressed to Achilles, in which the line occurs, in order to comprehend the drift of his argument; the other, to bear in mind that the word "touch," of frequent occurrence in Shakespeare, is used in a diversity of senses by our older writers, and that one of its meanings is *defect* or *blemish*.

I. Let us look at the latter point first. In Old English books we find quite commonly the word *tache*, having this meaning. It is also spelt *teche* and *tetch*, and has for another meaning a child's disposition. We find further that the adjective *tetchy*, meaning peevish, is twice used by Shakespeare; in *Rich. III.*, III., iv., and *Rom & Jul.*, I., ii.; that *tetchy* corresponds to *touchous* in one of the dialects of England; to *tachy* as quoted by Nares; and to *touchy* in modern English. From Halliwell's and Jamieson's Dictionaries we find that to *touch* means to blemish or injure in Old English and Lowland Scotch; and, finally, that the words *touch* and *tache* were frequently confused, as seems to be further borne out by the various instances of the use of *touch* in Shakespeare. See Staunton's *Illustrated Shakespeare*, Vol. II., p. 712, note; and cf. also *As*

You Like It, III., ii.: "I am not a woman to be *touch'd* [tainted, infected] with so many giddy offences;" and *Mea. for Mea. V.*, i.: "That I am *touch'd* with madness." Nares, in his *glossary*, Vol. II., p. 867 (*Edit.* 1859), gives the following apposite quotation from *Chaloner*: "It is a common *tatche*, naturally given to all men, as well as priests, to watch well for their own lucre." This sentence is cast in precisely the same mould as the line from *Tro. & Cres.* that we are discussing. In the *N. Y. Nation*, Dec. 2, 1875, there is an able review of Barclay's "Ship of Fools," from which I quote the following passage, as it corroborates the meaning of *touch* or *tache*—defect or blemish:—

"For example, *tachyd*," blemished, spotted, "is entered there [in the Glossary], but we miss *attachyd*, in the same sense, which occurs in Vol. II., p. 185. It is worth remarking that *attache*, from signifying "blemish," came to signify "impute fault," "blame," "impeach." Lord Berners gives it this meaning, and so, pretty clearly, Shakespeare does in his "attached not at ainted" (*Henry VI.*, II., iv., 96), and in the passage where modern editors put *attask'd*, modernized from the Second Quarto's *attaskt* (*Lear I.*, iv., 338) an error of the press for the *attaskt* of some ignorant scribe who wrote the Gallic *attacht*, as he heard it sounded."

II. Keeping in view this meaning of the word *touch*, let us now look at the context of the line in question. Achilles, resting his laurels and reputation on his previous feats of arms, has withdrawn from his fellow-soldiers before Troy, in a fit of spleen, and shut himself up in his tent. Ulysses gains an opportunity of talking with him, and proceeds to show him that all his past prowess will be forgotten, and glory vanish, and another general reap his harvest of renown, unless he *continue* the work. In most forcible figures he tells him that the world forgets past achievements, no matter how brilliant, and regards with favor only what is in sight, no matter though it be of infinitely less importance.

"Then what they do in present,
Though less than yours in past, must o'er-top yours,
For time is like a fashionable host
That slightly shakes his parting guest by the hand,
And with his arms outstretch'd as he would fly,
Grasps in the comer: welcome ever smiles,
And farewell goes out sighing. O, let not virtue seek
Remuneration for the thing it was;
For beauty, wit,
High birth, vigour of bone, desert in service,
Love, friendship, charity, are subjects all
To envious and calumniating time.
One touch of nature makes the whole world kin,
That all with one consent praise new-born gawds,
Though they are made and moulded of things past,
And give to dust that is a little gilt
More laud than gilt o'er-dusted."

That is to say: There is this one defect of our human nature that is common to all men, namely,

"That all with one consent praise new-born gawds,"

&c. It must be remembered that there is no longer a stop than a comma after "makes the whole world kin;"

and the "touch," or defect, or blemish, that thus makes men kindred, is what follows. By mentally supplying the word *namely* after "kin," the correct construction cannot be missed; and instead of the line implying that there is a natural affection in our race which makes us a band of brothers, it means the very opposite; it means that in one radical respect we are all alike *blemished*—all tarred with the same stick—viz., through love of novelty we put "good deeds past" into Time's wallet of oblivion—"that great-sized monster of ingratitude"; and we accord more praise and honor to "dust" that is a little be-tinselled with present gilt, than we do to the solid bullion of merit that calumniating Time has "o'er-dusted."

JOSEPH CROSBY.

ZANESVILLE, Ohio.

SHAKESPEARE'S HOME.

There are few people who visit England without running down to Stratford-upon-Avon to linger for a few hours among the scenes of Shakespeare's boyhood, his home and his grave. Who can read Washington Irving's delightful account of *his* visit to Stratford-upon-Avon without wanting to go there himself—if he has not already enjoyed that pleasure?

Next to visiting Stratford-upon-Avon, the best thing to do is to read a good description of the town and its numerous places of interest. For years past the descriptions written by Washington Irving and F. W. Fairholt have always been considered the best. These have been reprinted in book form, in a volume recently published entitled "Shakespeare's Home," together with a most capital and well written "Letter from Stratford" by J. F. Sabin, and the volume is illustrated with spirited etchings by J. F. and W. W. Sabin.* We think that Messrs. Sabin & Sons have done a real service to the public in making these Essays accessible to the public in so neat and convenient a form. The etchings are very good, with one or two exceptions, and add to the beauty of the book. The typography is neat, and the paper good.

* Shakespeare's Home; visited and described by Washington Irving and F. W. Fairholt; with a letter from Stratford by J. F. Sabin, and the complete Prose Works of Shakespeare. With [11] Etchings by J. F. & W. W. Sabin. New York: J. Sabin & Sons; 1877. 8vo.

The "Complete Prose Works of Shakespeare" referred to in the title-page, consist of the dedications prefixed to *Venus and Adonis* and *The Rape of Lucrece*! This we think is not strictly correct. There are large portions of prose in the dramas, and these are certainly entitled to come under this head.

ADDITIONS

TO

"Notes on the History of Fort George."

BY B. F. DE COSTA.

Comme une goutte de rosée reflète à la surface de son cristal, ciel, terre, tout la scène qui l'environne, l'histoire particulière doit aussi réfléchir celle des faits généraux. Vulliemien's Castle of Chillon.

By reference to the "Notes," it will be seen that what is called "Fort George" was built in 1759, and that nothing is stated respecting its history from that time down to 1768, when it appears to have been practically abandoned. The following letter, however, shows that it was garrisoned in 1765.

Fort George, January 12th, 1765.

SIR,

By order of Col. Bradstreet I was relieved from Fort Brewington the 17th December last, by Lieut. Dow of the 42d Regiment, and arrived here, my garrison, the first instant.

Having received orders that all officers who have commanded posts since the commencement of His Majesty's allowance to them, to return the number of days to the commanding officer of the regiment to which they belong, I had the honor to command at Fort Brewington from the 18th November to the 17th of December, 1764. On my way to this, I was informed by Ensign Paulie, that Mr. Duncan had bought up the 3d and 4th Battallion, and that he had sent for clothing for the men of his garrison. I assured him that you would be glad to hear of it, as I had in my last reported to you the wretched condition the detachment was in. When I came to Schenectady I clothed all the men of this garrison, and sent for Ensign Schaser's, coats, hats, and breeches. It is impossible for me to send you any other return

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than of this garrison, as I have no letters from Ensigns Schasser or Paulie since my arrival here.

I am, Sir,

Your most obedient

Humble Servant,

JOHN CHRISTIE.

Boquet Papers in Haldimand MSS.

Add. MSS. Vol. 21651, fol. 137.

Next follow some extracts that throw light upon the general condition of affairs in 1777, during a portion of the period not covered by the notes. In the Haldimand manuscripts in volume 21848 Add. MSS., is the following at folio 33:

Feb. 6, 1777. John Davie, British Private, sent to Albany with despatches, returned to Quebec and reported that "there is neither post nor guard from Albany to Fort George, and scarcely any troops in that part of New York Province." Also, "that there were 200 men in garrison at Fort George." And again, that "the vessel they were building last year at the north end of Lake George lies half unfinished and nothing doing to it."

Folio 42. March 31, 1777, Captain Mackay reported to General Haldimand, that being on a scout March 19, with one white man and fourteen Indians:

"My party arrived at Lake George, about 9 miles from Tyconderoga, at 12 o'clock in the day; we intended waiting until night in order to cross over Lake George to take a view of Tyconderoga. About three o'clock the Indians discovered some men coming towards us with horses. I ordered the party to retire back into the woods for fear of being discovered. I did everything in my power to prevent the Indians from taking off them, as it would frustrate us from executing our *Father's Will*, but in spite of everything I could do or say they would not comply with my orders. I told them, when I plainly perceived they would not listen to what I wished them to do, that if they promised to go with me to Tyconderoga I would overlook their taking these men, though they had forced me to act in a manner contrary to our Father's instructions. When the Indians went after them I desired Mr. Lorime to see they did not commit any cruelties towards them. So

soon as the Indians had taken these men, they wanted to return home without executing anything further. During this transaction we discovered a party coming down Lake George. Being frustrated in accomplishing the general's intentions by the perverseness of the Indians, we followed the party to Sabbath-Day Point and took the Captain with seventeen men. The Lieutenant and four allies being killed by the Indians, notwithstanding their solemn promise to me before the attack that they would not hurt any of them, and one other made his escape, supposed to be badly wounded.

"The Indians plundered the prisoners of their clothing, which I purchased of them again in part, to cover the prisoners from the cold. In the morning we left the lake in order to return."

On folio 236 is a reference to two of the men in the foregoing list:

"Mr. Thomas Mann, who lives at Stillwater on Hudson's River, says that he and Cobham sett off from that place with an intention of coming to Canada together. That they came to Fort George, and acquainted the King's Barrack-master of Fort George with their design and requested his assistance. They were on their way to Crown Point when taken by Captain Mackay.

"He mentions that there are but nine small pieces of cannon at Fort George, and part of a regiment lye there. * * * That he had neither seen nor heard of any preparation to build vessels on Lake George. That there [is] a small gondola lying near the landing-place on Lake George half-finished."

John Cobham, of Crown Point, says that "Mr. Jones, the King's Barrack-master of Fort George, informed him that there were about 400 men at Fort George. That the rebels had a design of constructing batteries in the Narrows on Lake George to defend the passage of the Lake. That there is no kind of preparation going forward for building vessels on Lake George."

This Jones was Barrack-master *before* its capture in 1775.

Folio 257 shows that the party captured by Mackay was under Capt. Alex. Baldwin, and

that they left Ticonderoga on that day, March 19th, for Albany.

The following is the list of prisoners taken by Captain Mackay, between Ticonderoga and Fort George, in March, 1777, found in folio 41.

Name and Rank.	Ages.	Towns and Province they belong to.	REMARKS.
Alex. Balden, Captain.....	45	City and province of New York.	
Ezekiel Roberts, lieutenant....	30	Ditto.	
Jos. Graves, do.	35	Ditto.	
Nath. Read, do.	32	Ditto.	House carpenter; would rather continue in the province than return to take up arms again.
John Donkin, do	30	Ditto.	Born in Scotland; by trade a barber; wishes to remain for the same reason.
John Pierce, Am.	42	Massachusetts Bay.	
Ichabod Tupper.	25	Ditto.	
Adam Apperholt	25	New York.	House carpenter.
Joseph Clark	35	Born in England.	Says that he has been 3 years in America; that he was thrown into a gaol at Albany, to force him to enlist; that he afterwards deserted, and was actually prisoner at the time he was taken by Capt. Mackay.
John Dingman..	19	New York, Mohawk River.	
Noah Witherick.	20	Ditto.	Born in Germany.
Adam Weam ...	20	Ditto.	
Joseph Williams	30	Ditto.	Born in Ireland.
John Welch	24	Ditto.	Born in Germany.
John Mills ...	24	Ditto.	
John Cobham....	.....	Left at Montreal.	Isaac Brant died soon after he was brought to Montreal.
Thomas Man ...	.....	Ditto.	
James Adams....	.....	Ditto.	
Chris. Shillinger	.....	Ditto.	
James Runkins.	.....	Ditto.	

FOLIO 51. April 7th, 1777. Shows the following knowledge respecting the Fort: "Fort George.

1.—"The citadel is newly repaired; has two pieces mounted, nine-pounders. There are about a dozen of cannon without carriages, lying about the ground. On the North-East of the Citadel, and about twenty yards from it, is erected barracks capable of containing 1000 men."

2.—"On the beach is built a large store-house, wherein is stored flour, pork, and beef in abundance.

3.—"On the west of this, and on the ground where Fort William Henry stood, is erected the General Hospital, a large building. There is some talk that they will immediately have it picketed in, and a small redoubt built on the rising ground to the south of it. They mount a strong guard at this place every night.

4.—"They are cutting and hauling timber every day to build six stout vessels on the lake, to be under the command of one Wynncoop, whom they call Commodore. It is talked of that there will be but a regiment stationed here this summer; at present there are about 300 in the garrison. Ammunition very scarce at this place."

Vol. 28842. May 3d, 1779.

Fol. 27. Wm. Collins, a deserter, informs the British:

"That they have repaired an old stone fort at Fort George, and have built some barracks near the water side. They have no great guns, and but a small quantity of ammunition."

Fol. 221. March 21st. 1777. Samuel Adams under oath, testified that at Fort George, they have "repaired the King's Redoubt, and also made a small fort at the water's side, where there is a part of a regiment and some cannon."

"March 21st. Finding Samuel Adams, a Royalist, who lives on the landing place at Lake George, not in a condition to follow us, after getting from him every information, I suffered him to return, being afraid that by his not being able to work, the Indians might kill him. I told Adams that the only thing that could justify me in releasing him, that he should promise to be very particular in his attention to observe the motions of the [enemy?] and to obtain all the information in his power relating to their numbers &c., and that he was to embrace the first opportunity to convey it to the generals in Canada.

March 22d. We arrived at the place of rendezvous where we met Mr. LaRonde and his party with two prisoners they had taken between Fort George and Fort Ann.

Mr. LaRonde examined the situation of

Fort George and the works about it, and gives pretty nearly the same account as *S. Adams*.

Next, from an American source, we give an Extract of a letter from J. Deane, Indian Interpreter, to General Schuyler, dated Jan. 25th, 1777.

"By an Indian some time since from Canada, it is reported that just before he left that country, the warriors of Aghmejasne, who took a party of our people at Sabbath Point, fell in with a consideration number of the Scots in the woods on their way to Canada, whom they attacked and entirely cut off, supposing them to have been a party from the American army. That Sir John Johnson threatened to be revenged upon them, but that the Indians dared him to do his utmost. That Montreal is full of regular troops, &c., and by two others, very lately from Canada, it is reported that the vessel in which they took passage at Osjwegatche for Niagara was wrecked in a gale of wind upon the rocks between Osjwegatche and Cataroque. That Sir John Johnson would be at Oswego with a large body of Indians by the first of July, where he would be joined by Butler and his party from Niagara, from whence they were to attack Fort Schuyler, and that the regular troops were at the same time to make an attack upon Ticonderoga." *N. York. Miss Papers (MS.), 1777, Vol. XXXVIII., p. 20.*

Next we turn to that Swedish soldier of fortune, John Nordberg. He had charge of Fort George in May, 1775, when it was taken possession of by Bernard Romans, who "behaved very genteel and civil." There is no proof that Romans had any one with him, as the fort was empty and Nordberg lived alone in a cottage. Nevertheless, in setting forth his own merits in the following letter to General Haldimand, he claims that he was made a prisoner by no less than "200 Yankees." This letter shows what, heretofore, has not been known, namely, that he broke his parole and was despoised for it by the British themselves. This attempt to show his own importance by stating that he, a sick man, required "200 Yankees," to effect his capture, is in keeping with his character. This letter should be compared with his hypocriti-

cal letter to the Provincial Congress, in 1775. His letter to Haldimand runs as follows:—

"SIR:—

"I embrace this opportunity of paying you my most humble and sincere respects at the same time gratefully acknowledging your many favors since I had the honor of your acquaintance, which to retaliate in any the least degree, would give me particular satisfaction.

"I take the liberty to acquaint your Excellency that on the 12th of May, 1775, I was unfortunately made prisoner at Fort George, by 200 Yankees, to which I gave my parole of honor to go to New York. Here the Congress took well care of me, but the Providence help me out of the Rebels' hands, and in May, 1776, I joined the army at Halifax, where I was coolly received for having broke my parole of honor to the Rebels, but I told that I will keep my faith to God, and the King, and parole of honor to every honest man, but never to abominable Rebels against their lawful King.

"In August 1776, I was appointed assistant Engineer, in which post I have done duty. Had I been a major in the Rebel service and come in, I might, like others, have been a colonel in the Royal Army. I was offered by the Livingstone to be a Brigadier-General, in the Rebel service, but I refused it with contempt, having always had His Majesty's service at heart, and since therein have always discharged every trust reposed in me to the utmost of my power, and now most heartily wish it were possible for me to serve under your Excellency's command, and in whatever station agreeable to your Excellency.

"If such an honor and very additional favor should be my fortune to obtain, it would be a happiness out of my power to express, and if your Excellency's great kindness should so far extend as to favor me a line, on this subject, I would retain the obligation every future moment of my life, and I beg leave to assure your Excellency that I am with equal duty as respect

"Your Excellency,
Truly Devote
most obedient
and most humble servant,
"John Nordberg."

New York,
Sept. 5th, 1778.

[Vol. 2, 1841, under date.]

The last two documents to be given record the disastrous results of a "Huckleberry" party in July 1779, when some people from Fort George made a visit to "Fourteen mile," Island, near the Narrows. The first letter gives the general account of the affair:

"By a letter from Montreal of the 22d July there is an account that a party of 25 Mohawk Indians and white-men had returned from a scout. As they were going along the West side of Lake George they discovered some rebels in uniforms upon an island about 14 miles from Fort George to the number as they thought of about 26. But having no boat or canoe with them to get to the island they were at a loss until searching a good while along the shore-side, they accidentally found an old Batteau which they immediately got ready and at daybreak crossed to the island. Creeping up to the party they challenged them four times to surrender, but seeing an officer present his pistol at them one of the white men was before hand with him and shot him through the breast, the rest of the party giving a discharge at the Rebels. They being all armed rushed in upon them and they immediately surrendered. The officer killed proved to be a noted Major Hopkins of Col. Warner's Regiment who was commanding officer at Fort George, and a Corporal and 5 Privates also killed. Two women who were mixed with the rebels were unluckily among the dead, but left untouched by the Indians. Two Captains, one Lieutenant and 5 Privates were taken prisoners and brought to Montreal; a woman and two children being unhurt were left on the Island with a sufficient quantity of Provisions to be taken off by their own People, who were hourly expected, as a head wind had detained said party from returning to the Fort for some time and was the means of their being cut off. They belong to the State of Vermont* commonly called Green

Mountain boys and have been the most cruel and inveterate people from the beginning of the Rebellion, for after the affair at Bennington in 1777 the women insulted and abused some of our prisoners more than the men.— This is the 4th successful excursion the few Mohawks in Canada made against the Rebels this spring.

N. B. Some of this Rebel party were on a scout to Lake Champlain while the rest gathered blueberries on the is and till their return, only one subaltern officer was left at the Fort."

[Vol. 21842 under date.]

The second letter gives the details:

St. Johns, 20th July, 1779.

List of a party of Colonel Warner's Regiment who left Fort George to gather Huckleberries on Fourteen-Mile Island, and were killed, wounded, or taken prisoners the 15th instant by a scout of twenty-four Indians and three white men sent out by Colonel Claus.

Killed.	Prisoners.
Major Wait Hopkins.	Capt. Gideon Brownson, also wounded.
Sergt. Benj. Laraby.	Sergeant Simon Smith
Corpl. Robt. Quackenbush.	Lieut. Michael Dunning.
Pte. Soldiers, Robt. Smith.	Sergt. ——— Curtis also wounded.
" " Saml. Gotsel.	Pte. Soldiers, Danl. Bean,
" " Lee.	" " John Whiteley.
" " Bump.	" " Freeman.
Women Mrs. Quackenbush.	a boy 9 years old, S. Thomas.
" " Thomas.	

A Mrs. Scott and one child were wounded and left with another child on the Island.

"The Indians striped and scalped the men that were killed, but did not offer any violence to the women after the first fire.

"The Officers say that Colonel Warner's Regiment, is not quite two hundred strong—the Company of Rangers, 34 men, is at Saratoga, a subaltern and twenty men at Fort George, a subaltern and 15 men at Bennington and the rest at Fort George under the command of Lieut. Col. Safford."

[Vol. 21842 under date.]

published papers is a letter by Ethan Allen to Major Carlisle, dated at Sunlerland, Nov. 21, 1780, which indicates the feeling of a time when the Vermont leaders were negotiating with the British, and had arranged for a cessation of hostilities:

"I fully concur with his excellency General Haldimand, that the present Cartel respects Vermont, *exclusive of any connection whatever with the United States, with whom this state are wholly unconnected*, and who are, and for a long time have been in spirited controversy with the State of New York,—and tho' I sent Major Clark, to request the extension of the late truce to the frontier of New York, it is the last of the kind that I shall ever propose to you, or any British officer on their behalf." (Add. Mss. Vol. 21835:1. 48.) The italics are our own.

* This indicates, perhaps, one aspect of the disposition of Vermont, but there are others yet to be considered. To this end the Haldimand papers in the British Museum should be published. The so-called Haldimand papers published by Vermont do not exhaust the subject. Among these un-

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Enched by
J.P. Sabon. From a plate in the collection of Mr Robert Hoe Jr



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SEVRES WARE.

BY A COLLECTOR.

No mania for collection is more capable of defence than that for pottery and porcelain. If we had never seen a piece of porcelain, and should find a fragment, gleaming with brilliant color, we would rank it with the most costly gems. Beauty in form, in color, and in every department of painting characterizes pottery and porcelain. A collection of works of good artists in this material may well be valued above a collection of paintings on panels or canvas, for the colors are imperishable, and the work of the artist remains forever as he produced it. Uniting also beauty with utility the Ceramic art claims precedence of the merely ornamental arts, and ranks with architecture, to which it has often contributed its assistance.

The etching of an old soft paste Sèvres plate which we herewith publish, affords opportunity to say something about the products of that factory, whose work is more highly prized by some collectors than any other.

Our readers are doubtless aware of the four great divisions of the Ceramic products into Soft Pottery, Hard Pottery, Soft Paste Porcelain, Hard Paste Porcelain. Hard paste porcelain, made only by the use of kaolin, was invented in China about the second century B. C. Europe until the close of the 17th century was ignorant of the art of making any kind of porcelain, excepting only the isolated discovery of soft paste at Florence about A. D. 1580; but the art was lost in Italy and re-discovered in St. Cloud in France in A. D. 1695. The Sèvres factory was originally founded at Vincennes in 1745. In 1756 it was removed to Sèvres, and in 1760 became the sole property of Louis XV. The art of making true porcelain, or hard paste porcelain, had been discovered in Saxony in or about 1710, and numerous factories in Europe had produced it. Sèvres made soft paste only until 1765 when hard paste was introduced, and from that date to 1804 both hard and soft paste were produced there. From 1804 to 1847 no soft paste was made. Since 1847 both kinds have been made. While good speci-

mens of both pastes made at Sèvres are highly prized, the mania of collectors has been directed toward soft paste made prior to A.D. 1800, which is arbitrarily designated as *Vieux Sèvres*. The excellence of the Sèvres work consists in the purity of the paste and the high artistic character of the decorations. The factory produced work for the public market, in almost every form known to Ceramic art, but its best work, on which the ablest artists were employed, was always very expensive. It must be borne in mind that differing tastes on the subject will always determine the estimate placed on the work of various factories. Dresden, Berlin, Höchst, Capodi Monte and other factories have produced work fully equal to the work of Sèvres in the judgment of many amateurs. The immense prices paid in late years for vases and other specimens of *Vieux Sèvres* are due, not so much to their superiority as works of art as to their rarity and the competition of collectors desiring to possess examples. It is not at all probable that this competition will continue, and the prices will probably fall, as has been the case with other works of art in various departments.

Some notes on the history of the Sèvres factory and the marks on its products may be useful. The high estimate placed on specimens has led to the production of more counterfeits than of any other factory. Many of these are easily detected by the marks, but others can only be discovered by experts, and doubtless many exist which are not to be detected. In these cases it is of small consequence whether the specimen be genuine or not, since if the article is so good as to deceive an expert, it is equally valuable as a work of art whether made at Sèvres or elsewhere.

The collector should first keep in mind the facts above stated in reference to soft and hard paste. Thus a soft paste article, bearing a date when only hard paste was made, is of course counterfeit. *Jewelled Sèvres* was first made in 1780. Any specimen bearing an earlier date is counterfeit. Close scrutiny of marks is necessary. The earliest mark used was the interlaced double L (mark No 1) which is on products of the factory at Vincennes prior to 1753. Innumerable modern counterfeits in hard and soft paste bear this mark. In 1753 a system of dating by letters, in connection with the factory-mark, was adopted, as in mark No 2. The letter A, large or small, was used for 1753, B for 1754, and so to Z for 1777. Then double letters were

used, A A for 1778, B B for 1779, &c. The date letters are sometimes in and sometimes outside of the interlaced double L. Occasionally on hard paste articles a crown was placed above the double L. In the Republican period from 1792 to 1804 the marks varied. Dates are uncommon till 1801. Marks No. 3, 4, 5, 6 are of this period. The system of dates resumed in 1801 was peculiar. T. 9 is 1801; X is 1802; 11 is 1803; marks No. 8, 9, 10, are 1804, 5 and 6. Then 1807 to 1812 are abbreviated to 7, 8, 9, 10, 11, 12, but *oz* for *onze* 1811, *dz* for *douze* 1812 are more common, *tz*, *qz*, *qn*, *sz*, *ds*, are the several dates from 1813 to 1817, easily remembered as contractions of the French numbers *treize*, &c. Variations after 1813 will be observed in connection with the factory-marks, which were as follows. Under the first empire, from 1804 to 1814 marks no 11 and 12. Under the reign of Louis XVIII., mark No. 13 with the date abbreviated, as 20 for 1820, &c. Under Charles X. from 1824 to 1830 the interlaced double C, mark No. 14, with the date abbreviated, sometimes an X in the interlaced letters, sometimes a fleur de lis, sometimes nothing. Another mark was a single C, crowned, mark No. 15. Under Louis Philippe from 1830 to 1848, at first a fleur de lis, with word *Sèvres* and the abbreviated date under it (only used in 1830), then a circle enclosing a star and the word *Sèvres* with abbreviated date (used from 1831 to 1834), after which the circle enclosed the monogram of L. P., crowned, with the word *Sèvres* and the full date. On white porcelain, undecorated, mark No. 11 was used. In the Republican period from 1848 to 1852 the circle included R. F., and the abbreviated date preceded by the letter S; thus S. 49 for *Sèvres* 1849. From 1848 to the present time all pieces are also marked distinctly with an oval including the letter S. and the abbreviated date thus S. 74. The other marks under the second Empire were the Eagle, used till 1854, after which the letter N, crowned, with the abbreviated date was used. The marks now in use are a circle including R. F. and S. 71 or other year, sometimes including *DECORE A SEVRES*, and omitting S. before the date. It is important to note that whenever the oval mark including S. 71 or other date is crossed by a scratch or cut, the piece was sold from the *Sèvres* factory in pure white, and if any decoration is found on such a piece it is "outside" decoration and not done at the *Sèvres* factory.

The marks thus far given are factory-marks and dates. Besides

these, Sèvres porcelain often bears the marks of the artists who decorated it, and one piece sometimes bears several marks of different artists employed on it. The catalogue of the various marks of Sèvres artists is very extensive, and will be found in books of reference which every collector must use. Numerous marks of workmen in the factory are found, but are unimportant. In rare instances, the visa of the great Director Brogniart thus, *Vu Alex. B.* is found on pieces which he had specially approved. The products of some artists are more highly esteemed than those of others, but to attempt instruction on such points would be equal to teaching the peculiar merits of great artists in any school of painting.

this list are deposited in the British Museum, together with the continuation of the series up to 1860. Mr. Power adds a description of several other sale catalogues of libraries, the most important of which we have described under the names of their owners. See Power, pp. 192, 193.

SALVA (V.) A Catalogue of Spanish and Portuguese Books, with occasional Literary and Bibliographical Remarks. By Vincent Salva. 2 vols., 8vo, pp. xxx, 226; xxix, 225.

London. 1826-29.

See Petzholdt, p. 380, for other catalogues.

SANTANDER (Ch. Ant. de la Serna). Dictionnaire bibliographique choisi du quinzième siècle, ou description par ordre alphabétique des éditions les plus rares et les plus recherchées du quinzième siècle, précédé d'un essai historique sur l'origine de l'imprimerie, ainsi que sur l'histoire de son établissement dans les villes, bourgs, monastères et autres endroits de l'Europe; avec la notice des imprimeurs qui y ont exercé cet art jusqu'à l'an 1500. Par de la Serna Santander. 3 vols., 8vo, pp. (6), x, 480; (4), iv, 478; (4), 520. 2 Tables.

Bruxelles: Impr. Tarte. An XIII. [1805]-1807.

"A most elaborate work, to which all bibliographers are indebted for a fund of interesting and important information. It also contains his masterly sketch of the History of Printing."—T. H. HORNE. In Vol. iii. are many curious water-marks. See Petzholdt, p. 124.

SANTANDER. Catalogue des Livres de la Bibliothèque de M. C. de la Serna Santander, ... avec des Notes bibliographiques et littéraires. ... 5 vols., 8vo, pp. vi, xxxv, (1), 309; (2), 354; (2), 305; (2), 266; 130, (1). Plates.

Bruxelles. 1803.

A very valuable catalogue, both on account of the richness of the collection (particularly in Spanish literature), and also on account of its great accuracy and of the bibliographical importance of the appended notes. The fifth volume, which includes some curious treatises on water-marks, signatures, etc., is very scarce.

SANTANDER. Historical Essay on the Origin of Printing, By M. de la Serna Santander; translated by Thomas Hodgson. 8vo.

Newcastle. 1819.

Fifty-six copies only printed, of which six copies were printed in imperial 8vo.

SAVAGE (J.) The Librarian; being an Account of scarce, valuable, and useful English Books, Manuscript Libraries, Public Records, &c. &c. By James Savage. 3 vols., 8vo, pp. iv, 288; iv, 288; iv, 286. 2 Facsimiles. London: W. Savage. 1808-9.

A very valuable account, with collations, lists and descriptions of plates, etc., of important and valuable English books.

SAVAGE (W.) A Dictionary of the Art of Printing. By William Savage ... 8vo, pp. viii, 815, (1).

London: Longman ... 1841.

SAVAGE. Practical Hints on Decorative Printing, with Illustrations Engraved on Wood and Printed in Colours at the Type Press. By William Savage. 4to, pp. (12), vi, (2), 118, 18. Plates. London. 1822.

Also on large paper, imp. 4to, with some of the plates heightened in gold. There is nothing necessary to be known in the noble art of typography that is not contained in this book. Interesting articles on electrotyping, printing machines, and other subjects equally important, render this one of the most useful books on these subjects that has issued from the press.

SAXE (C.) Christophori SaxI Onomasticon literarivm, sive Nomenclator historico-criticvs præstantissimorvm omnis ætatis, popvli, artivmq. formulæ Scriptorvm. item Monvmentorvm maxime illvstrivm, ab orbe condito vsque ad sæcvli, quod vivimus tempora 8 vols., 8vo, pp. xlii, 598; (2), 660; (2), x, 660; (2), 659; (2), 655; (2), 744; xviii, 448, Portrait; viii, 464.

Trajecti ad Rhenum: à Paddenburgh ... 1775-1803.

"An historico-critico chronological nomenclature of the most illustrious authors and monuments from the beginning of the world to the present time; with an account of the sources whence the author has derived his information. A very useful and laborious work, quite indispensable to the classical scholar."—CLARKE'S *Bibl. Misc.* See also Petzholdt, p. 80.

SCHEIBLE (J.) A Catalogue of Literary Curiosities, Treatises on Love and Women; on Polygamy, Divorce, the Pleasures and Troubles of Matrimony, Secret Memoirs, Comical and Scandalous Histories, Court Secrets, Celebrated Trials; Suppressed and Clandestinely Printed Books, Pamphlets, and Rare Illustrated Facetiæ 2 parts, 8vo. Stuttgart. 1872.

"This extraordinary catalogue contains a list of nearly ten thousand works, in various languages, on the above curious topics."

[SCHOOLCRAFT (Henry R.)] A Bibliographical Catalogue of Books, Translations of the Scriptures, and other publications in the Indian Tongues of the United States; with brief critical notices. 8vo, pp. 27, (1).

Washington: C. Alexander, Printer. 1849.

Contains a catalogue raisonné of the Indian works in the Indian Bureau of the Department of the Interior. Reprinted with a few additions, pp. 523-551 of Vol. iv. of Schoolcraft's work on the Indian Tribes of the United States.

SCHULTENS (Johan Jacob). Catalogus Bibliothecæ Schultensianæ. 8vo. Lugduni Batavorum. 1780.

"This noble library, vast in its numbers, and profound in the learning of its contents, is a monument worthy of the memory of its author's name, as to biblical, theological, grammatical, and critical literature, in the Greek and Roman, as well as the Hebrew and other languages. It consists of 11,965 articles, among which are sundry scarce and curious editions, and a great abundance of history, philology, and bibliography."

SCOTT (W.) Catalogue of the Library at Abbotsford. 4to, pp. vi, (2), 464. *Edinburgh. M.DCCC.XXXVIII.*

Major Scott's contribution to the Bannatyne Club. One hundred copies only printed; very scarce. This very valuable catalogue was compiled by the late J. G. Cochrane, of the London Library, St. James' Square. It contains very numerous references to the works of Sir Walter Scott, where he refers to, or quotes, the various books in the library. "The nature and extent of the collection throw light in a remarkable manner on the history of its founder. The reader has before him a faithful inventory of the materials with which the national poet and novelist had stored his mind before he began his public career, and of the zeal with which he watched the progress of literary enterprise down to the close of his life."

SEGUIER (J. F.) Bibliotheca Botanica, sive Catalogus Auctorum et Librorum omnium qui de Re Botanica, de Medicamentis ex Vegetabilibus paratis, de Re Rustica, & de Horticultura tractant, a Joanne Francisco Seguierio Nemausense digestus. Accessit Bibliotheca Botanica Jo. Ant. Bumaldi, seu potius Ovidii Montalbani Bononiensis. 4to, pp. 16, 450, 66. *Hagæ Comitum: Neaulme. 1740. + Lugduni Batavorum. 1760. 4to.*

Additions to the edition of 1760 were made by Laur. Theod. Gronovius. See Petzholdt, p. 552.

SEIZ (J. C.) Annus Sæcularis Tertius inventæ Artis Typographicæ à Laurentio Kostero ... sive Brevis Historica Enarratio de Inventione Nobilissimæ Artis Typographicæ ... Auctore Joanne Christiano Seiz ... 8vo, pp. (24), 262. 6 Plates and Portrait. *Harlemi: Enschede. [1742.]*

A rare and curious book. See Petzholdt, p. 450.

SEIZINGER (Johann Georg). Theorie und Praxis der Bibliothekswissenschaft. Grundlinien der Archivwissenschaft. Rl. 8vo. *Dresden. 1863.*

Much valuable information in a small compass will be found in this work; it has also a good index.

SERAPEUM. Zeitschrift für Bibliothekswissenschaft, Handschriftenkunde und ältere Litteratur. Im Vereine mit Bibliothekaren und Litteraturfreunden herausgegeben von Robert Naumann. 8vo. *Leipzig: T. O. Weigel. 1840. Continued annually.*

SHAKSPEARE. Catalogue of Mr. Capell's Shakspeariana, presented by him to Trinity College, Cambridge, and printed from an exact copy of his own MS. 8vo. *London. 1779.*

A very limited number were privately printed for the author's friends.

SHEA (J. G.) A Bibliographical Account of Catholic Bibles, Testaments, and other portions of Scripture, translated from the Latin Vulgate, and printed in the United States. By John Gilmary Shea. Fcap 8vo, pp. 48. *New York: Cramoisy Press. 1859.*

SHURTLEFF (N. B.) A Decimal System, for the Arrangement and Administration of Libraries. By N. B. Shurtleff. 4to, pp. 80. *Boston: Privately Printed. MDCCCLVI.*

Ingenious, but not very practicable.

SILLIG (P. H.) Die Shakespeare-Literatur bis Mitte 1854. Zusammengestellt und herausgegeben von P. H. Sillig. Ein bibliographischer Versuch, eingeführt von H. Ulrici. 8vo, pp. ix, 99. *Leipzig: Dyk. 1854.*

SILVA (I. F. da). Dicionario Bibliographico Portuguez Estudos de Innocencio Francisco da Silva applicaveis a Portugal e ao Brasil. 9 vols., 8vo, pp. lviii, (2), 403; 478; 447, 28; 472; 487; 474, 29-70; 463, 71-110, (1); xxxi, 428, 113-136; xvi, 452. *Lisboa na Imprensa Nacional MDCCC LVIII-M DCCC LXX.*

A learned, painstaking, and elaborate performance. Like all Portuguese and Spanish books of its class, it is arranged under the baptismal names of the authors. Vols. viii. and ix. are a supplement, A-G.

SIMEON (J.) Books and Libraries. A Lecture ... Ryde, October 28, 1859. By Sir John Simeon, Bart., MA. Post 8vo, pp. 75. *London: John W. Parker and Son. 1860.*

A small collection of curious and interesting information relative to the origin and progress of printing, books, and libraries.

SIMS (R.) Hand Book to the Library of the British Museum, Containing a Brief History of its Formation, and of the various Collections of which it is composed; Descriptions of the Catalogues in present use; Classed Lists of the Manuscripts, &c., and a variety of Information indispensable for Literary Men, with some Account of the Principal Public Libraries in London. 8vo, pp. xii, 418. *London: John Russell Smith. MDCCCLIV.*

With Plan of London and Ground Plan of the Libraries in the British Museum.

[SINGER (S. W.)] Some Account of the Book Printed at Oxford in MCCCCLXVIII, under the title of "Expositio Sancti Jeronimi in Simbolo Apostolorum;" in which is examined its claim to be considered the First Book printed in England. 8vo, pp. ii, 44. 3 Facsimiles. *London. 1812.*

Fifty copies only privately printed.

SKEGG (E.) Catalogue of the singularly Curious, very Interesting and Valuable Library of Edward Skegg, Esq. 8vo. Portrait. *London. 1842.*

Twenty-five copies printed upon fine paper for presents. This choice collection, consisting of 2057 articles, was particularly rich in the works of the old English poets, etc.

[SMITH (J. R.)] A Bibliographical Catalogue of English Writers on Angling and Ichthyology. Post 8vo, pp. 47.

London: John Russell Smith. M,DCCC,LVI.

Also found at the end of R. Blakey's "Historical Sketches of the Angling Literature of all Nations."

SMITH. A Bibliographical List of all the Works which have been published towards illustrating the Provincial Dialects of England. By John Russell Smith. Post 8vo, pp. 24.

London: J. R. Smith. 1839.

Very serviceable to such as prosecute the study of provincial dialects, or are collecting works on that curious subject.

SMITH. Bibliotheca Cantiana: A Bibliographical Account of what has been published on the History, Topography, Antiquities, Customs, and Family Genealogy, of the County of Kent. By John Russell Smith. 8vo, pp. xiv, 360. 2 Facsimiles.

London: J. R. Smith. 1837.

Fifty copies printed on large paper. See Petzholdt, p. 846.

SMITH. Bibliotheca Americana. A Catalogue of a Valuable Collection of Books and Pamphlets relating to the History and Geography of North and South America and the West Indies. 8vo, pp. 196.

London: J. Russell Smith. MDCCCLIII.

A sale catalogue with prices affixed. See Petzholdt, p. 806.

SMITH. Bibliotheca Americana. A Catalogue of ... Books, Pamphlets, Manuscripts, Maps, Engravings, and ... Portraits, illustrating the History and Geography of ... America, and the West Indies, ... for sale. ... By John Russell Smith. 8vo, pp. (8), 308.

London. MDCCCLXV.

SMITH. Bibliotheca Americana. A Catalogue of ... Books, illustrating the History and Geography of ... America and the West Indies. Collected by John Russell Smith. On Sale ... by Alfred Russell Smith. 8vo, pp. vii, 234. London. MDCCCLXXI.

SMITH. Bibliotheca Americana, a Catalogue of ... Books ... illustrating the History and Geography of ... America and the West Indies. 8vo. London. 1874.

Mr. Smith has published many other catalogues; some with bibliographical notes.

SMITH (J.) A Descriptive Catalogue of Friends' Books or Books written by Members of the Society of Friends commonly called Quakers, From their first Rise to the Present Time, interspersed with Critical Remarks and Occasional Biographical Notices, and including all writings by Authors before Joining, and by those after having left the Society, whether adverse or not,

as far as known. By Joseph Smith. 2 vols., 8vo, pp. v, (2), 1027; (4), 984. *London: Joseph Smith. 1863.*

Also printed on large paper. The best work on the subject. The collector of early American imprints will here find the titles of many books which are comparatively unknown.

SMITH. Bibliotheca Anti-Quakeriana; or A Catalogue of Books adverse to the Society of Friends, Alphabetically Annexed; with Biographical Notices of the Authors, together with the Answers which have been given to some of them by Friends and Others. By Joseph Smith ... 8vo, pp. (6), 474.

London: Joseph Smith. 1873.

SMITHSONIAN INSTITUTION. Catalogue of Publications of Societies, and of other Periodical Works in the Library of the Smithsonian Institution, January 1, 1858. Foreign Works. 8vo, pp. (4), 259. *Washington. 1859.* [Miscel. Col., Vol. v.] + January 1, 1866. Deposited in the Library of Congress. 8vo, pp. iv, (1), 591. *Washington. 1866.* [Miscel. Col., Vol. ix.]

SOBOLEWSKI (S.) Catalogue de la Collection précieuse de livres anciennes et modernes formant la bibliothèque de feu M. Serge Sobolewski (de Moscow). 8vo. *Leipzig. 1873.*

Includes a fine collection of Americana, a rare series of De Bry, etc. It was dispersed by auction at Leipzig, July, 1873.

SOTHEY (S. L.) Principia Typographica. The Block-Books, or Xylographic Delineations of Scripture History, issued in Holland, Flanders, and Germany, during the Fifteenth Century, Exemplified and Considered in Connection with the Origin of Printing. To which is added An Attempt to Elucidate the character of the Paper-Marks of the Period. A work contemplated by the late Samuel Sothey, and carried out by his Son Samuel Leigh Sothey. 3 vols., 8vo, pp. (4), xvi, 200; (2), 216; (2), 190, (27). 121 Plates.

London: Printed for the Author. M,DCCC,LVIII.

Two hundred and fifty copies printed. The two leaves, subsequently printed, giving an account of the sale of the edition at auction, at the upset price of £9 per set, should be added, "a result," says Mr. Sothey "unparalleled in the annals of literature." One of the most important works ever produced upon the history of early printing, on which it throws great additional light. It contains an extended examination of the various editions of the block books (or books printed from wooden blocks), the earliest productions of the art, issued in Holland, Flanders, and Germany, such as the Apocalypsis S. Johannis, Biblia Pauperum, Ars Moriendi, Cantica Cantorum, Liber Regum, Temptationes Dæmonum, Ars Memorandi, Endkrizt, Quindecim Signa, De Generatione Christi, Mirabilia Romæ, etc. It is not, however, confined to a history of block books, for it gives minute accounts, accompanied by exact facsimiles, of some of the most interesting and rare works printed with movable type in the infancy of the art, such as the Donatases, Doctrinale, Catonis Disticha,

Horarium, Facetiæ, Morales, Speculum Humanæ Salvationis, Bartolomæus van de Proprietaten der Dinghen, Exhortatio contra Turcos, Literæ Indulgentiarum, etc.

SOTHEY. Memoranda relating to the Block-Books preserved in the Bibliothèque Impériale, Paris, made October M.DCCC.LVIII., by Samuel Leigh Sothey. Folio.

London: Printed for the Author. M.DCCC.LIX.

Privately printed, and scarce. Uniform with the *Principia*, to which it forms an indispensable supplement.

SOTHEY. The Typography of the Fifteenth Century; being Specimens of the Productions of the Early Continental Printers, Exemplified in a Collection of Facsimiles from one hundred Works, together with their Water-Marks. Arranged and Edited from the Bibliographical Collections of the Late Samuel Sothey by his Son, S. Leigh Sothey. Folio, pp. 65, vii.

London: Thomas Rodd. 1845.

One hundred copies only printed; very scarce. Uniform in size with the *Principia Typographica*. It contains 100 facsimile plates of the productions of the early printers, with the initials colored and illuminated in gold, in imitation of the originals, besides nearly 100 cuts on wood of paper-marks, etc. It will be found a very useful work with which to identify the books which have neither name of printer or place of printing.

SPARKS (J.) Catalogue of the Library of Jared Sparks; with a List of the Historical Manuscripts collected by him, and now deposited in the Library of Harvard University. [Edited by C. A. Cutter.] 8vo, pp. iv, (1), 4, 230, (1).

Cambridge: Riverside Press. 1871.

SPENCE (J.) Anecdotes, Observations, and Characters, of Books and Men. Collected from the Conversation of Mr. Pope, and other Eminent Persons of his Time. By the Rev. Joseph Spence. Now first published from the Original Papers, with Notes, and a Life of the Author. By Samuel Weller Singer. Cr. 8vo, pp. xxxix, (1), 501. Portrait. London: W. H. Carpenter. MD.CCC.XX. + Second Edition. Post 8vo, pp. xxxii, 396. Portrait.

London: John Russell Smith. 1858.

The edition of 1858 was also printed on large paper. "One of the most entertaining volumes of literary anecdote imaginable."—T. F. DIBDIN.

SPENCE. [The Same.] Arranged with Notes, by the late Edmund Malone. 8vo.

London. 1820.

SPILSBURY (W. H.) Lincoln's Inn its Ancient and Modern Buildings with an Account of the Library. By William Holden Spilsbury, Librarian. ... Fcap 8vo, pp. xvi, 324. Plate.

London: William Pickering. 1850.

Also: Catalogue of the Printed Books in the Library of Lincoln's Inn. ... Printed for the Society. 1859. Rl. 8vo.

SQUIER (E. G.) Monograph of Authors who have Written on the Languages of Central America, and Collected Vocabularies or Composed Works in the Native Dialects of that Country. By E. G. Squier. ... 4to, pp. 70.

New York: G. B. Richardson & Co. M.D.CCC.LXI.

Some copies have the imprint, *London: Trübner & Co. M.D.CCC.LXI.* One hundred copies only printed.

STACE (M.) The British Historical Intelligencer, containing a Catalogue of English, Scotch, Irish, and Welsh Historians, and an Account of Authors quoted by Rapin, Tindal, Carte, Bisset, and Adolphus, in their Histories of England. By Machell Stace. 8vo. *Westminster. 1829.*

Contains also notice of books suppressed, or which have led to prosecutions.

STACY (G. G.) Catalogue of the Maine State Library: containing a List of all the Books in the Library up to December 31, 1862. By George G. Stacy, Librarian. 8vo, pp. 304.

Augusta: Stevens & Layward, Printers. 1862.

STANLEY (Col.) Bibliotheca Stanleiana. A Splendid Selection of ... Books, from the ... Library of Colonel Stanley. ... 8vo, pp. (6), 71. *London. 1813.*

Also on large paper. A most rare and valuable collection, particularly rich in Italian and Spanish poetry, novels and romances, early voyages and travels, chronicles, natural and general history, etc.; with numerous valuable interesting bibliographical notes by the late Mr. R. H. Evans.

STARK (A.) Printing; its Antecedents, Origin, History and Results. By Adam Stark. 12mo. *London. 1855.*

STEEVENS (G.) Bibliotheca Steevensiana. A Catalogue of the Curious and Valuable Library of George Steevens, Esq. ... 8vo, pp. vi, 125. *London: Printed by J. Barker. 1800.*

Twelve copies printed on royal octavo and six on imperial octavo paper. Rich in Shakespeariana, Early Poetry, and the Drama.

STEINSCHNEIDER (M.) Catalogus librorum Hebræorum in Bibliotheca Bodleiana jussu curatorum digessit et notis instruxit M. Steinschneider. 4to, pp. (4), Introductio, cxxxii columns, Text, 3104 columns. *Berolini typ. Friedländer. 1852-60.*

This catalogue describes what is supposed to be the finest collection of Hebrew literature in existence. See Petzholdt, p. 437.

STEVENS (H.) American Books with tails to 'em. A private pocket list of ... American periodicals, transactions, memoirs, [etc.] By Henry Stevens ... Sq. 16mo, 18 l. *London. 1873.*

STEVENS. American Bibliographer. Parts I. and II. [All published.] Rl. 8vo, pp. vii, 96. 3 Plates. *Chiswick*. 1854.

One hundred copies only printed for subscribers; very scarce. See Report ... of the Smithsonian Institution for 1849, for a prospectus of a similar work.

STEVENS. Historical Nuggets Bibliotheca Americana or a Descriptive Account of my Collection of Rare Books relating to America Henry Stevens GMB FSA 2 vols., fcap 8vo, pp. xii, 436; (2), 437-805.

London: Printed by Whittingham and Wilkins ... MDCCCLXII

"Printed in the best style of the Chiswick Press, regardless of time, it comprises 2934 titles given in full, with the collation and price of each work. It was intended as far as it went to be a manual for collectors of this expensive class of books. But it did not go very far, containing as it does, not a selection, but only such books as the author happened to possess at that time. It was intended to supply the deficiencies by additional volumes, but these have never appeared, and probably never will in this form."—*Author*. A few copies were issued in 1858 with a different title. See Petzholdt, p. 812.

[STEVENS.] Bibliotheca Americana. A Catalogue of Books relating to the History and Literature of America. ... Sold by Puttick and Simpson. 8vo, pp. vi, 273.

London. March, M.DCCC.LXI.

Also on large paper, rl. 8vo. This catalogue contains 2415 lots, with collations, etc., and will be useful to the collector. It is, in fact, an abridgment of Stevens' *Historical Nuggets*, although the latter was not published till 1862. It is one of the most carefully prepared auction catalogues ever issued.

STEVENS. Bibliotheca Historica; or, a Catalogue of ... Books and Manuscripts relating chiefly to the History and Literature of North and South America; among which is included the larger proportion of the extraordinary Library of the late Henry Stevens, Sr., of Barnet, Vt. Edited, with Introduction and Notes, by Henry Stevens 8vo, pp. xv, (1), 234, (1). *Boston*. 1870.

Beautifully printed and profusely annotated. One of the few bibliographical works which combines amusement with profit and instruction.

STEVENS. Catalogue of My English Library collected and described by Henry Stevens Fcap 8vo, pp. xi, 107. *London: Printed by C. Whittingham. Nov. 1853. For Private Distribution.*

Contains the titles of the best editions of the principal standard authors sufficient to form a library of about 6000 volumes. The contents of the several volumes of the chief polygraphic works are given; also the dates of birth and death of most of the deceased authors.

STEVENS. The Humboldt Library A Catalogue of the Library of Alexander von Humboldt With a Bibliographical and Biographical Memoir by Henry Stevens 8vo, pp. xii, 791. Portrait. *London: Henry Stevens ... 1863.*

All the copies we have seen of this are marked proof, and the introduction is unfinished. Also on large paper, rl. 8vo.

STEVENS. Schedule of two thousand American Historical Nuggets Taken from the Stevens Diggins in September 1870 and set down in Chronological Order of Printing from 1490 to 1800 Described and Recommended as a Supplement to any Printed Bibliotheca Americana By Henry Stevens, G.M.B., F.S.A., etc. 4to, pp. (4), 20. *Privately Printed London: Stevens's Bibliographical Nuggetory, ... Oct. 1, 1870.*

Also on large paper.

[STEVENSON (T.)] Catalogue of Scottish Writers. Post 8vo, pp. xxiv, 168. *Edinburgh: Thomas Stevenson. 1833.*

STEWART (C.) A Descriptive Catalogue of the Oriental Library of ... Tippoo Sultan of Mysore. To which are prefixed, Memoirs of Hyder Aly Khan, and his Son Tippoo Sultan. By Charles Stewart. 4to. *Cambridge. 1802. + [Ibid.] 1809. 4to, pp. (4), viii, 94, (2), 364.*

"The pleasure we have experienced in perusing these sheets, has been considerably heightened by our confidence in the accuracy of the contents (Major Stewart giving notes and references from the most authentic materials), and from the modest, unassuming manner in which the whole is written. The work Major Stewart proposed to write was one of great curiosity to all classes of readers, and a desideratum of real consequence to Oriental scholars."—*British Critic.*

STEWART (C. J.) Catalogue of the Library collected by Miss Richardson Currer, at Eshton Hall, Craven, Yorkshire, By C. J. Stewart, Bookseller. Rl. 8vo, pp. xii, 501. 4 Plates.

London: Printed for Private Circulation only. 1833.

This catalogue, now rare, contains much more than that by Triphook. See *Notes and Queries*, Second Series, xii. 77. Mr. Stewart's catalogues of his own stock are replete with valuable bibliographical and critical notices. It is no exaggeration to say that in the departments of literature to which Mr. Stewart has given special attention he is the best living authority.

[STRATICO (Simeone).] Bibliografia di Marina nelle varie lingue dell' Europa o sia Raccolta dei titoli dei libri nelle suddette lingue i quali trattano di quest' arte. 4to, pp. x, 212.

Milano, dall' J. R. stamperia. 1823.

STRATTON (W. C.) Catalogue of the California State Library, Prepared by W. C. Stratton, State Librarian. 8vo, pp. 460, 205.

Sacramento: Printed by O. M. Claves, State Printer. 1866.

STRUVE (B. G.) Bibliotheca Historiae Litterariae selecta olim titvlo Introductio in Notitiam Rei litterariae et Vsvm Bibliothecarvm insignita cvivs primas lineas dvxit Bvrc. Gotthelf. Strvrvivs. Post variorvm emendationes et additamenta opvs ita

formavit vt fere novvm dici qveat Johannes Fridericvs Jvgler. 3 vols., 8vo, pp. (24), 768; (8), 769-1640; (6), 1641-2362.

Jenae: Cuno. 1754-63.

STRUVE. Burcardi Gotth. Struvii Introductio in Notitiam rei Litterariae et usum Bibliothecarum auctoris ipsius motis Observationibus; Coleri, Lilienthalii, Koecheri, aliorumque ... Notis ... Aucta ... et ... cura Io. Christiani Fischeri. ... 8vo, pp. 988, (66).

Francofurti et Lipsiae: Henr. Ludovicum Broenner. MDCCLIV.

STRUVE. Bibliotheca Historica. Instructa a b. Burcardo Gotthelf Struvio aucta a b. Christi. Gottlieb Budero nunc vero a Joanne Georgio Meuselio ita digesta, amplificata et emendata, ut paene novum Opus videri possit. 11 vols., 8vo.

Lipsiae: Weidmanni hered. et Reich. 1782-1804.

This uncommonly careful reproduction of a work which appeared last at Jena in 1740 has unfortunately remained unfinished, and ends with the French History. See Petzholdt, p. 774, and [Harrisse] *Bib. Am. Vet.* xxii.

SWAINSON (W.) ... Taxidermy, Bibliography, and Biography. 16mo, pp. (8), 392.

London: Longman ... 1840.

See Lardner's *Cabinet Cyclopædia*, cxix., *Natural History*, and *Bibliography of Zoology*.

SYKES (M. M.) Catalogue of the Splendid, Curious, and Extensive Library of the late Sir Mark Masterman Sykes, Bart. 3 parts, 8vo, pp. v, 93; (2), 83; (2), 68. Portrait.

London. 1824.

The "Lorenzo" of Dibdin's *Bibliomania*. A truly valuable and magnificent collection of the rarest English and foreign books.

TANNEHILL (W.) Sketches of the History of Literature. 8vo.

Nashville. 1827.

TASSY (G. de). Histoire de la Littérature Hindoui et Hindoustani par Garcin de Tassy. Tome I. Biographie et Bibliographie. Rl. 8vo, pp. xvi, 630. *Paris: Printed under the auspices of the Oriental Translation Committee ... 1839.*

TAYLOR (I.) History of the Transmission of Ancient Books to Modern Times; or, a Concise Account of the Means by which the Genuineness and Authenticity of Ancient Historical Works are ascertained: with an Estimate of the Comparative Value of the Evidence usually adduced in Support of the Claims of the Jewish and Christian Scriptures. By Isaac Taylor. 8vo, pp. vi, 266. *London: J. B. Holdsworth. 1827. + London: Jackson and Walford. 1859. 8vo, pp. x, 413.*

TERNAUX (H.) Bibliothèque Américaine ou Catalogue des Ouvrages relatifs à l'Amérique qui ont paru depuis sa découverte jusqu'à l'an 1700. Par H. Ternaux. 8vo, pp. (4), viii, 191.

Paris: *Arthus-Bertrand*. M.DCCC.XXXVII.

Also on large paper in 4to. "This catalogue contains 1153 articles: the few notes added by Mr. Ternaux, cause a regret that he has been so sparing of them."—RICH.

TERNAUX. Bibliothèque Asiatique et Africaine ou Catalogue des Ouvrages relatifs à l'Asie et à l'Afrique qui ont paru depuis la découverte de l'imprimerie jusqu'en 1700; par H. Ternaux-Compans. 8vo, pp. vi, 347.

Paris: *Chez Arthus Bertrand*. MDCCC.XLI.

[TERNAUX.] Catalogue des livres et manuscrits de la bibliothèque de feu M. Rœtzel, dont la vente se fera le jeudi 3 novembre 1836 et les 25 jours suivants. 8vo, pp. vii, 254.

Paris: *Silvestre*. 1836.

"Catalogue précieux, contenant un grand nombre d'ouvrages relatifs à l'Amérique (histoire, langues, voyages). Il contient aussi plus de 500 Nos. de poètes et historiens espagnols. Cette bibliothèque était celle de M. Ternaux-Compans."—LECLERC.

TERNAUX. Notice sur les Imprimeries qui existent ou ont existé hors de l'Europe. Par H. Ternaux-Compans. 8vo, pp. 48. Paris: *Arthus Bertrand*. [n. d.] + [*Ibid.*] 1843. 8vo, pp. (4), 146. + Supplément. Paris. 1849. 8vo, pp. (2), 20. + Nouvelles Additions. Paris. 1849. 8vo, pp. (2), 19.

THIMM (F.) Shakspeariana from 1564 to 1864. An Account of the Shakspearian Literature of England, Germany, France ... during Three Centuries, with Bibliographical Introductions. By Franz Thimm. Second Edition Containing the Literature from 1864 to 1871. 8vo, pp. (6), 118.

London: *Franz Thimm*. 1872.

Very valuable as a list of foreign Shakspeariana.

THOMAS (I.) The History of Printing in America. With a Biography of Printers, and an Account of Newspapers. To which is prefixed a Concise View of the Discovery and Progress of the Art in other parts of the World. ... By Isaiah Thomas, Printer, Worcester, Massachusetts. 2 vols., 8vo, pp. 487; 576.

Worcester: *From the Press of Isaiah Thomas*, Jun. 1810.

This valuable work, written and published in advance of the time, met with no favor, and was quickly forgotten. It was reprinted with the following title:

THOMAS. The History of Printing in America: ... By Isaiah Thomas, LL.D. ... Second Edition. With the Author's Corrections and Additions, and a Catalogue of American Publications

previous to the Revolution of 1776. ... 2 vols., 8vo, pp. lxxxvii, 423, Portrait; 666, Index, (50).

Albany, N. Y.: Joel Munsell, Printer. 1874.

In this edition some of the matter in the first is omitted. The list of ante-revolutionary publications is far from being complete, and it is much to be regretted that many of the titles are not given correctly; one specimen is conspicuous: on page 405, article Bass, an error in the Massachusetts Catalogue is pointed out, but the title is turned round. There is nothing in the title about Benjamin Colman, and the collation is pp. (2), iii, 40; the printer's name is not given. Errors like these swarm in the list, a circumstance to be regretted, as a little additional labor would have made that right which is now wrong. It is the more inexcusable, as a reference to Sabin's *Dictionary* would have furnished many titles entirely omitted or incorrectly described.

[THOMAS (Ralph).] *Handbook of Fictitious Names; being a Guide to Authors, chiefly in the Lighter Literature of the sixteenth Century, who have written under Assumed Names; and to Literary Forgers, Imposters, Plagiarists, and Imitators.* By Olphar Hamst ... 8vo, pp. xiv, (2), 235, (1).

London: John Russell Smith. 1868.

[THOMAS.] *Life of Joseph-Marie Quérard, a Martyr to Bibliography, with Notice of his Works* by Olphar Hamst. 12mo.

London. 1867.

Two hundred and fifty copies printed.

[THOMAS.] *Swimming: a Bibliographical List of Works on Swimming.* ... 8vo.

London. 1868.

Only twenty-five copies printed. "Extracted from the second issue of 'A Few Words on Swimming.'"

THOMS (W. J.) *Early English Prose Romances, with Bibliographical and Historical Introductions.* Edited by William J. Thoms, F.S.A. Second Edition, Enlarged. 3 vols., post 8vo, pp. xxiv, 304; 361; 414.

London: Nattali and Bond. 1858.

Also on large paper.

THOMSON (R.) *Book of Life; a Bibliographical Melody, presented by the author to the Members of the Roxburghe Club, as a Specimen of Printing.* By Richard Thomson. 8vo. 1820.

Only fifty copies were privately printed on paper, and two on vellum.

THORIN (E.) *Répertoire bibliographique des ouvrages de Législation, de Droit et de Jurisprudence en matière civile, ... publiés spécialement en France depuis 1789 jusqu'à la fin de novembre 1863.* Nouvelle édition, corrigée et considérablement augmentée, par Ernest Thorin, et précédée d'une notice sur l'enseignement et les études dans les Facultés de droit, et d'une

analyse chronologique des lois, statuts, décrets, etc., relatifs à cet enseignement, de 1791 à 1862; par A. De Fontaine de Resbecq. 8vo, pp. 276. *Paris · Durand. 1864.*

A new edition, considerably enlarged, with an analytic table of contents, by Ernst Thorin.

THORPE (T.) *Bibliotheca Anglo-Poetica et Dramatica*, or a Descriptive Catalogue of Rare and Early English and Scottish Poetry, etc., on Sale by Thomas Thorpe. 8vo, pp. (2), 109. *London. MDCCCXLIV.*

The various and numerous catalogues of this celebrated bookseller exhibit great research and extensive bibliographical knowledge.

TICKNOR (G.) *History of Spanish Literature*. By George Ticknor. ... 3 vols., 8vo, pp. xxi, 568; xiv, 552; xiv, 549. *New York: Harper & Brothers. MDCCCXLIX.*

Frequently reprinted with alterations and additions.

TICKNOR. *Historia de la Literatura Española*, traducida al Castellano, con adiciones y notas criticas por Don Pascual de Gayangos y Don Enrique de Vedia. 4 vols., 8vo, pp. iv, 580; 568; 566, (1); 504. *Madrid. 1851-57.*

Superior to the English original, the valuable notes and additions of the learned editors having almost doubled the matter of the work.

TICKNOR. *Geschichte der schönen Literatur in Spanien* von Georg Ticknor. Deutsch mit Zusätzen herausgegeben von Nikolaus Heinrich Julius. 2 vols., 8vo, pp. xxx, 690; xii, 867. *Leipzig: Brockhaus. 1852.*

TIELE (P. A.) *Mémoire Bibliographique sur les Journaux des Navigateurs Néerlandais réimprimés dans les Collections de De Bry et de Hulsius, et dans les Collections Hollandaises du XVII^e Siècle, et sur les Anciennes Éditions Hollandaises des Journaux de Navigateurs Étrangers; la plupart en la possession de Frederick Muller à Amsterdam. Redigé par P. A. Tiele ...* 8vo, pp. xii, 372. Facsimile.

Amsterdam: Frederick Muller. 1867.

Fifty copies printed on large paper in rl. 8vo. A meritorious performance, and exhaustive on the subject. See also Petzholdt, pp. 61, 854.

TIMPERLEY (C. H.) *A Dictionary of Printers and Printing, with the Progress of Literature, Ancient and Modern; Bibliographical Illustrations, etc., etc.* By C. H. Timperley. Imp. 8vo, pp. 996. *London: H. Johnson. MDCCCXXXIX.*

Contains an immense mass of useful and entertaining information upon literature, compiled from every accessible source.

TIMPERLEY. *Encyclopædia of Literary and Typographical Anecdote*; being a chronological digest of the most interesting Facts illustrative of the History of Literature and Printing ... with Biographical Sketches of Eminent Booksellers, Printers, Type-founders, Engravers, Bookbinders, and Paper Makers, of all Ages and Countries. ... with Bibliographical ... Accounts of their Principal Productions ... Including curious particulars of the First Introduction of Printing ... and of the Books then Printed. Notices of Early Bibles ... A History of all the Newspapers ... [and] an Account of the Origin and Progress of Language, Writing and Writing Materials, the Invention of Paper, ... &c. Compiled ... by C. H. Timperley. Second Edition. ... Imp. 8vo, pp. vi, 996, 12, 116. 11 Plates.

London: Henry G. Bohn. MDCCCXLII.

A comprehensive, instructive, and entertaining *omnium gatherum* of whatever could be collected from known and authentic sources.

[TIMPERLEY.] *Songs of the Press and other Poems relative to the Art of Printers and Printing*; also of Authors, Books, Booksellers, Bookbinders, Editors, Critics, Newspapers, etc. Original and Selected. With Notes, Biographical and Literary. 12mo, pp. 208.

London: Fisher, Son, & Co. 1845.

TOBLER (Titus). *Bibliographia Geographica Palaestinae*. Zunächst kritische Uebersicht gedruckter und ungedruckter Beschreibungen der Reisen ins Heilige Land. 8vo, pp. iv, (2), 265.

Leipzig: Verlag von S. Hirzel. 1867.

TODERINI (Giambattista). *Della Litteratura Turchesca*. 3 vols., 8vo.

Venezia. 1787.

Contents: Vol. I. The Studies of the Turks; II. Turkish Libraries and Academies; III. Turkish Typography. "Full of curious matter."—DIBDIN.

TODERINI. *De la Littérature des Turcs*. Par M^r. l'Abbé Toderini. Traduit de l'Italien en François, Par M^r. l'Abbé de Courmand ... & Professeur Royal. 3 vols., 8vo, pp. (2), xvi, 251; (2), 270; (2), 268. 2 Plates. Paris: Chez Poincot. 1789.

TONELLI (F.). *Biblioteca Bibliografica Antica et Moderna*; d'ogni classe, e d'ogni Nazione. Raccolta da Francisca Tonelli ... 2 vols., 4to, pp. (6), 167; (8), 162.

Guastalia. 1782.

TOWNLEY (Dr. James). *Illustrations of Biblical Literature*, &c. 3 vols., 8vo, pp. xiv, 530; (2), 526; 550, (1). Plates.

London: Longman ... 1821.

"As a bibliographical and biographical work it is most invaluable."—LOWNDES.

TRICOTEL (E.) Variétés Bibliographiques. Par Edouard Tricotel. 12mo, pp. (8), 382, (1). *Paris: Chez Jules Gay. 1863.*

[TRIPHOOK (R.)] Catalogue of the Library at Eshton Hall, in the County of York. 8vo, pp. xi, 308.

London: Robert Triphook. 1820.

Forty copies only privately printed.

TRCMEI (P.) Bibliothèque Américaine Catalogue Raisonné d'une Collection de Livres précieux sur l'Amérique parus depuis sa découverte jusqu'à l'an 1700 en vente chez F. A. Brockhaus à Leipzig Rédigé par Paul Trömel. 8vo, pp. xi, 133.

Leipzig: F. A. Brockhaus. 1861.

One of the best works of its kind. The titles are carefully copied, and the notes on the books are characterized by much erudition. See Petzholdt, p. 809.

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